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ON THE
THEORY OF PAINTING,
&c. &c.



W. H. Allen
1856

ON THE
THEORY OF PAINTING;

TO WHICH IS ADDED AN

INDEX OF MIXED TINTS,

AND AN

INTRODUCTION TO PAINTING IN WATER-COLOURS,

WITH

P R E C E P T S.

By T. H. FIELDING,

TEACHER OF PAINTING IN WATER-COLOURS TO THE SENIOR CLASSES AT THE HONOURABLE
EAST-INDIA COMPANY'S MILITARY SEMINARY, ADDISCOMBE;

Author of a "Synopsis of Perspective," &c. &c.

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PREFACE.



THE chief effect of improvement in arts and sciences is in their simplification, and consequent greater diffusion, giving increased advantages to subsequent writers, who may condense more than their predecessors, and at the same time be equally well or better understood. The business, therefore, of an Author is to endeavour to keep pace with the philosophical attainments of the age, which continually requires increased precision, a shorter method of reasoning, and logical deductions as conclusive as those which

which are purely geometrical. Such deductions, however, cannot be hoped for, or even attempted, in a work on Painting, as there is no written language in which pictorial ideas can be definitively expressed. Perhaps the Author, aware of this great difficulty, may be thought too brief in those places which relate to the philosophy of the art; but if, where he may not have succeeded in conveying definite ideas, he may have supplied matter worthy of thought, he trusts that his work will be of some benefit to the Amateur, the Artist, and general reader.

The Author has essayed to place some things in a new point of view, and although he has borrowed freely, he believes that much original matter will be found, useful towards directing the student to a right method

method of estimating the difficulties of this art, and for assisting to remove most, if not all, by shewing that the mind must perform what too many think is to be accomplished by the hand.

In the practical part, a copious set of tints is arranged as an Index, in order to save as much as possible the time usually devoted to the elementary department of colouring: to these the student can refer, as he would to a dictionary for the explanation of a word. The assistance afforded by a few careful inspections of this Index will make the student acquainted with a greater number of mixed colours, than he would probably acquire in a practice of many months.

The Author begs to add, that he does not attempt the difficult task, of superseding the
necessity

necessity of a teacher in the practical part, believing it impossible to lay down in writing a code of rules sufficient to supply the place of oral communications, or to explain the manner of doing some things, that depend entirely on a facility of hand acquired by long practice, and which must be seen to be understood.

TO

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FOR MANAGING THE AFFAIRS

OF

The Honourable East-India Company,

THIS WORK,

ON THE THEORY OF PAINTING,

IS,

WITH DEFERENCE AND RESPECT,

INSCRIBED,

BY THEIR

MOST OBEDIENT AND HUMBLE SERVANT,

THEODORE H. FIELDING.

Addiscombe, Oct. 1st 1835.

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ON THE

THEORY OF PAINTING.

EXPLANATION

OF

TERMS USED IN PAINTING.

ACCESSARIES are adjuncts introduced into a picture, to give relief and beauty, without being absolutely necessary to the subject represented.

ACCIDENTS, ACCIDENTALS, are lights, objects, or small groups of objects, &c., suggested by convenience, and introduced as after-thoughts, not having been included in the original composition of the picture. These assist materially the effect, but are too trifling to be enumerated

in the construction of the picture ; as smoke, drops of water on flowers, lights amongst clusters of leaves, weeds, &c.

ANTIQUÉ is a term applied to paintings and statues, basso relievos, medals, intaglios, or engraved gems, such as were wrought by the Greeks and Romans, from the time of Alexander the Great until the commencement of the dark ages. It was previous to this period that the arts had been carried to the greatest perfection among the Greeks and Romans.

ATTITUDE, in painting, comprehends all the motions of the body, and disposition of the limbs of a figure. From the attitude we learn the action in which a figure is engaged, and some of the sentiments supposed to be felt by it. The choice of attitudes ought always to be such as to display the most beautiful parts of the figure, and to give grace to the action, and is one of the principal excellencies and difficulties of grouping.

BREADTH.

BREADTH. By this word we generally imply that the lights and shadows, also colours, are arranged in masses, by which grandeur of effect and expression is obtained. Correggio excelled in this impressive quality. Breadth is completely destroyed by small detached lights and shadows, scattered irregularly throughout the picture.

BACK-GROUND is a term given to the space behind a portrait or group of figures, and upon its happy arrangement depends much of the effect of a picture. Sir Joshua Reynolds was extremely fortunate in his choice of back-grounds, which are generally elegant and appropriate; and the value that Rubens placed on this too frequently neglected part may be learned by the following anecdote. Being requested to take a young artist under his instruction, he was informed, by way of recommendation, that the youth had already made some progress in the art, and would be able to assist him considerably in painting his back-grounds. Rubens replied, that if he were really

capable of painting back-grounds well, he required very little instruction.

CHARGED is a term frequently applied to an exaggerated outline or attitude, exceeding the natural proportions or position of a figure, and is applicable to many of the designs of Fuseli as well as some others, though there are few specimens of it in the ancient statues.

MIDDLE TINT, as the words imply, are those tints which are equally removed, or nearly so, from light or darkness.

DISTEMPER is a mode of using colours mixed with any kind of size or other glutinous substances, and was in use before the discovery of oil painting in A.D. 1410. Of this mode the cartoons of Raffaele are the finest remaining specimens.

DRYNESS implies that meagreness of style and contour which was the defect of the early painters in oil, the colouring hard and flat, the outline stiff and ungraceful. The paintings found in some
of

of the Egyptian tombs are extreme specimens of this term.

ELEGANCE expresses that happy union of skill and taste, where an artist embellishes objects in form and colour without departing from the propriety of nature. That this quality does not always depend upon correctness of outline, the works of Correggio and Sir J. Reynolds have strongly evinced.

FORESHORTENING. When any figure, or portion of a figure, or any other object, is so placed that its length appears diminished, it is called foreshortening. Thus a figure extending an arm towards the spectator, the arm becomes foreshortened.

FRESCO is a mode of painting with water-colours on plaister or mortar before it becomes quite dry, when the colours, being incorporated with the plaister, retain their freshness for ages. Of this mode several specimens are yet in existence, discovered in Herculaneum and Pompeii.

GROTESQUE

GROTESQUE is a term applied to those paintings where the imagination has been consulted instead of natural forms, as in subjects like the temptation of St. Anthony, where non-descripts of the most uncouth shapes are depicted. Formerly the term was principally given to the antique paintings or ornaments which were discovered on the sides of grottos, and which were usually of this class.

GROUPING is a combination of figures, animals, or objects.

HARMONY, as applicable to painting, means the proper agreement with each other of colours, lines, lights, and shades, and indeed all the component parts of a picture.

LOCAL COLOURS are those which most predominate, belong to, and particularly characterize any object or part of a picture.

MANNER is the characteristic style of an artist by which his works are generally known; but by adhering

adhering too closely to one mode of painting, the works of an artist become too mannered. This is a great fault when carried far.

RELIEF, in painting, is the proper detachment of one object from another, as a figure from its ground, &c., so as to give to every portion of the picture the character of truth and nature with distinctness.

STYLE cannot be better defined than it has been by Sir J. Reynolds, who says, that “in painting, “style is the same as in writing; a power over “materials, whether words or colours, by which “conceptions or sentiments are conveyed.”

TONE is most commonly used to denote the depth or brilliancy of a painting, and is very generally used in place of harmony. Thus, if some part of a painting be said to be out of tone with the rest, it is meant that either the colours, lights, or shadows, do not agree with the surrounding tints, or do not truly represent the distance

distance at which the objects ought to appear. The word tone is also often used for the prevailing hue of a painting, representing the impression of particular effects.

INTRODUCTORY

AND

GENERAL REMARKS.

AMONG the great number of artists that have lived since the revival of painting, it is remarkable how few stand in the first class of their profession. For this there must be a cause not wholly consisting in the difficulties of the art; and one cannot but be of opinion, that some mistake has constantly pursued this large majority, and prevented them from perceiving in what the chief intention of painting consists, as very many, with minds powerful and competent to the greatest exertions, have failed.

That it has difficulties when carried to any extent

tent will readily be admitted, if we consider that a proper knowledge of it includes an acquaintance with the external, and often internal properties of all visible things, and these under every possible aspect and impression.

There can be little doubt but that one great source of error arises from believing the art to be something that depends only on a ready use of the hand; that a brilliant or a subdued set of colours, a rich fulness of penciling, and some other things included under what is technically termed handling, compose the chief excellencies of painting; in short, placing in the manipulations of the art its sole merit.

To the success of those who continue under this misapprehension there is an impassable barrier, at which, with diligence, they are not long in arriving; but for those who, fortunately escaping this wrong notion, have been persuaded that the intention of painting is altogether an effort of the mind and not of the fingers, an unlimited progress

progress and constant improvement is opened, ending only with their lives.

The Artist certainly has to learn the fluent use of his means, as persons learn to write; but he should not make so fatal a mistake as to consider the means as the end, but whilst learning the language of his profession, at the same time he must endeavour to find out those principles in all things that have any similarity in their uses, and which may be suitable to all the various classes of living beings, as well as lifeless matter operated upon by Nature.

Quintilian (lib. vii. cap. 10) appears to have known this, for he observes that, “by several
“examples, the order and connexion of things
“must be shewn; that by continual practice we
“may still pass on to things of like nature, for
“it is impossible to explain all things that can
“be imitated by art, neither is there any painter
“that has learned to imitate all things, but having
“once perceived the *true manner*, he will easily
“obtain

“ obtain the similitude of such things as come “ before him.” Now this “ true manner” is of infinite importance: nor can it be obtained by any labour of the hand, being dependant alone on judgment, or a right mode of seeing and thinking; and when we are so fortunate as to hit this happy method, we discover that Nature’s principles of working are based upon the most perfect and solid reason. Such is the yielding resistance offered to the elements by every plant, with a sufficient and appropriate adjustment, as the plant increases; giving a similarity and beautiful fitness of construction to all vegetable matter. We find this in every thing that Nature does, from her chemical operations on what is considered inert matter, to the construction of the most intelligent beings; and it is the discovery of this reasoning power in the formation of things at which we must aim, for without it all the mechanism of lines and colours, or dexterity of hand, will be labour in vain.

This

This kind of knowledge is obtained from Nature only. There is another kind, which is to be gained from studying the works of our predecessors; and by observing carefully how they arranged their materials for a picture, we speedily learn that some modes are better than others, and that in all the different modes, a very accurate attention to the lineal and ærial perspective is one prominent and leading feature; that the proprieties and decorum of life are always observed. If one of a group be represented speaking, others who are near him are not also represented speaking; or if some are inattentive, they are removed a little way from the chief actors.

The feelings and passions are also to be expressed with a suitableness to the character of the figure depicted: thus the griefs and pleasures of the humbler classes must partake in a proper degree of their boisterous nature; yet we are not entirely to cut them off from the power of expressing

sing themselves with grace, and even sometimes with elegance. In the same manner, although we give to the higher classes their characteristic suavity and gentleness of demeanour, we must add to this, on some extraordinary occasions, more energy of action than the strictest decorum perhaps might allow to their rank. But in all these things neither the painter nor the poet can have any limitation pointed out to him : that tact proceeding from a highly cultivated mind, which by increased sensibility more readily receives impressions, tells both poet and painter that he can only succeed on one grand principle, and that success in their art will depend, as Cicero says when speaking of oratory, on their insight into the nature of mankind and all the powers of humanity.

The knowledge of colours, and the various modes of using them, is not the end, but rather the beginning of painting. They are the artist's language ; fortunately an universal language, which
all

all nations can read. He must learn to express himself in it with ease, distinctness, simplicity, and gracefulness, and he must be careful that the whole intention of the picture is expressed in a temperate and chastened style, as far removed from ostentatiousness and affectation as from mawkish insipidity ; infusing a proper degree of energy, and yet not too much, for even in a storm, or the raging of the most vehement passions, a sober dignity is to be preserved. By these means the finer distinctions of character may be marked, which in a more vulgar style would be entirely lost or unseen.

Dryden, criticising in dramatic writers the absence of this necessary sobriety (and probably alluding to Nat. Lee), says, “ Another had a great
“ genius for tragedy : following the fury of his
“ natural temper, he made every man and woman
“ too stark raging mad ; there was not a sober
“ person to be had for love or money. All was
“ tempestuous and blustering. Heaven and earth
“ were

“ were coming together at every word, a mere
“ hurricane from beginning to the end, and every
“ actor seemed to be hastening on to the day of
“ judgment.”

This exuberance, or more strictly speaking, vulgarity, so disagreeable to nature, and the few whose opinions being formed upon philosophical principles are alone worthy of attention, can only be checked by frequent practice in copying, which will strengthen the memory, correct the eye, and aid in forming a style : also the mind, by this kind of practice, if we may be allowed an expression borrowed from our art, becomes toned down to a healthy state ; its redundancies are corrected ; wrong ideas, like chaff, are thrown to the surface and discarded imperceptibly ; a precision and terseness in the language of the art is gained, having for its foundation a modest simplicity, to which grace and elegance most readily unite, making altogether that best compound of skill recommended by Horace, in which art is not perceptible.

A very

A very frequent anomaly is found in some who can judge well of the works of others, yet who can neither perform well, nor say on what principles they found their judgment. These we generally find ascribe the success of the fortunate to something not acquired, but innate, which they call genius; forgetting, or never having learned, a valuable precept of Sir J. Reynolds, that whatever is done well is done by some certain rule, otherwise it could not be repeated; an observation containing so much truth, so much instruction, and so strongly inculcating the necessity of method, that it ought always to be remembered.

This rule for doing well is only to be found in the works of those who have become eminent, and from them we must borrow, as the largest stock of individual knowledge is small, when compared with the grand bulk or treasury of human learning which has been transmitted to us in various ways; and from this we must continue to borrow until we may be able to restore the debt.

If we can then add a few grains, or a single grain of information to that already amassed, whether it be in painting or any other science, society will have received an advantage.

As the improvement of any of the sciences or arts carries also improvement to all the rest,* it would be of some advantage to them, and certainly of great and beneficial use to painting, were it allied to classic literature by academic honours in our Universities. Music and poetry have there their professors, and it may be hereafter discovered, what to many is already known, that a knowledge of drawing and painting can assist some of the most important sciences.

An orator, who will well examine the principles on which a good picture is constructed, may find many valuable hints which written precepts cannot supply. The medical practitioner, in the study of pathology, has to depend much on a refined

* "There is no art which is not either the parent or near relation of another." — *Tertullian*.

refined power in the discrimination of colours and tints, with their various gradations. How frequently he learns more from these than any thing the patient can tell him ! Perhaps, whilst young, he may be startled by the deceptive appearance which mere change of dress will give ; as when a florid patient has increased the colour in his face to more than a hectic flush, by simply putting on a dress of a powerfully contrasting colour, and by other changes of a similar nature.

That the study of Nature is calculated to give the truest ideas on subjects of the greatest utility, needs no enforcing ; yet we cannot resist the satisfaction of giving a remarkable fact in illustration.

When Smeaton and his predecessors had tried in vain to make a permanent light-house on the Eddystone rocks (which lie out in the sea about fifteen miles from the coast), after considering with dismay the rapid destruction of prior edifices, a happy idea occurred to him, by the adoption of

which he has been rewarded in the duration of his building up to the present time. He had the good fortune to perceive it necessary, in a place where Nature works with terrific force, to oppose those convulsions with one of her own forms, and discarding the prejudices of science in the search, he took our strongest tree, a tree grown in the same climate, and amidst similar storms, for his instructor and his guide. “ He conceived the idea of his
“ edifice from the bole of a large spreading oak.
“ Considering the figure of the tree as connected
“ with its roots, which lie hid below the ground,
“ Mr. Smeaton observed that it rose from the
“ surface with a large swelling base, which at the
“ height of one diameter is generally reduced by
“ an elegant concave curve, to a diameter less by
“ at least one-third, and sometimes to half its
“ original base ; hence he deduced what the shape
“ of a column of the greatest stability ought to be,
“ to resist the action of external violence, when
“ the quantity of matter of which it is to be com-
“ posed

“ posed is given;” adding, were it wanted, additional proof, that whatever is successfully attained in any of the arts or sciences has its first elements taken from Nature.

An Architect without a very refined knowledge of drawing, must be classed among the handicraft occupations of stonemason and bricklayer; for architecture is nothing more than drawing or design made manifest in some kind of building materials, added to a practical knowledge of the materials employed.

In the splendid ruins of ancient temples, and the more perfect remains of gothic structure yet existing, there are abundant and intrinsic evidences of the draughtsman and builder being one person. The perfect unity of design and execution which pervades these remains, is alone sufficient to prove it; and it must be regretted, for the sake of architecture, that at the present day the draughtsman and builder are so frequently separate persons, as the odium, should there be for any, is too easily

easily shifted from one to another, and the merit, when it exists, is either too much divided to possess any real value, or perhaps absorbed by the one least entitled to it.

Painting is the least generally understood of all the arts and sciences, and the reasons are obvious. The first arises out of the absence of a well regulated instruction in those places where instruction in all liberal knowledge ought to abound; where in every other department of knowledge it is most abundant; and where, if the proper study of painting or designing could be added, some students, by it, might be induced to think, when all other branches of learning, human and divine, had been tried in vain, and thus occupy some of those hours devoted by many to pursuits of a much less meritorious description.*

The exquisite charms of poetry and music render them worthy of all the honours they receive in our universities; and were painting as generally

* "Propter ignorantiam artis, virtutes obscurantur."—*Vitruvius*, B. v.

rally understood, it would be equally favoured, for it has also its peculiar uses and charms. Its pleasures are conveyed to the mind through the sight—a sense that affords to us the purest and least alloyed of all our enjoyments; and most are aware, that knowledge acquired by vision is more perfect, and more lasting, than any which is acquired by the other senses.

In a publication of *the present year*, painting is denounced for its abuse, by nations of freer habits than our own. On this plea, many of the Greek and Latin classics might, with far greater reason, be also forbidden, which are still openly read and studied in all our public and private schools as well as the Universities; yet he would be called a weak logician, who argued that we ought to reject the benefits of literature, because it has been so frequently degraded by a licentiousness, too apparent in many of the best classic and other authors.

Another cause of the want of information on painting exists in the great difficulty of finding
good

good works for reference or study. Copies of the best writers in poetry or prose are to be had everywhere, and at prices that all can command. The best musical compositions are as easily obtained, and the value of an opera or concert ticket will also command specimens of the first performances in execution. It is not so with painting: the best are only to be found in the galleries of princes, the richest amateurs, or metropolitan exhibitions. To become acquainted with these, much valuable time must be employed, attended with expensive journies. Thus it is evident that the chief works of art, as well as the true power that painting possesses, can never, in the present state of things, be so generally known as to include them under the items of cheap or common knowledge.

When Alexander ordered that all the Macedonian nobility should study this art,* he might have (in addition to a real love for it, doubtless produced

* Pliny, Book xxxv, chapter 10.

produced by seeing the works of his favourite Apelles), some ulterior views or intentions, as to its uses in perfecting that invaluable qualification in an officer, the military *coup d'œil*, on which not seldom depends the safety both of armies and of nations.*

Although our zeal would not carry us so far as to make it compulsory, nor, like that of the Athenians in their admiration of painting, forbid the study of it to people of servile condition, yet we should be glad to see it so understood among the well educated, that the feelings of even very moderate judges might less frequently be offended by the sight of works too often beneath contempt,
but

* It is in the tempest and in war that the perfect naval officer displays the value of that highest degree of tact, which the cultivated mind only can receive from experience, when a single glance of the eye, followed by one short monosyllable of command, is to give life or death to hundreds of human beings placed under his care and protection; and that drawing is the most valuable study for this refinement and instantaneous discrimination, which the eye must absolutely possess on extraordinary occasions, needs no proof. Cicero was aware of it when he said, "How many things do painters (*pictores*) see, whether in shadows or in the highest lights, which are not seen by us!"—Lib. ix. Academ. quaest.

but still to be found in many of the houses of the opulent.

We shall conclude these general remarks by a partial extract from a talented writer in the *Edinburgh Review* for June 1829, on “ Military Education.” He says, speaking of drawing, “ independently of the practical applications of “ this art, it is a most important engine for improving the faculty of observation as to all “ objects of sight, and increasing the power of “ memory for such object. The truth is, that to “ see clearly what exists, is an art to be acquired “ only by practice and experience. It is, in fact, “ thus only that all our senses are matured in “ those who possess the perfect use of them ; nor “ do we say too much when we aver, that the art “ of seeing is never acquired in perfection for any “ class of objects, except by him who has acquired the power of representing them through “ drawing. They who have not reflected on the “ subject may be startled at such an assertion ;
“ but

“ but, in reality, it is more the accurate know-
“ ledge or discernment of forms that constitutes an
“ artist, than any mechanical power in representing
“ them. Whatever ordinary spectators may sup-
“ pose their knowledge of the form of any definite
“ object, of a piece of architecture for example,
“ a tree, or an animal, is in truth very vague and
“ imperfect, and he who will make the trial, so as
“ at length to draw what he was used to look at,
“ will soon convince himself that this is rigidly
“ true. * * * The case is like that of the
“ student of natural history, who habitually sees
“ a multitude of plants or insects that escape the
“ ignorant, though they may be equally present
“ to the eyes of the latter, on which, in reality,
“ they make no more impression than on the eyes
“ of the quadruped. Nothing, indeed, is pro-
“ perly or really seen, which does not convey a
“ distinct and definite idea, that may be recalled
“ or described in all its detail by the observer;
“ and it is a metaphysical truth, that what is
commonly

“commonly called a defective memory, is often
“nothing but defective observation, or the want
“of impressions originally definite and com-
“plete.”

We may venture to add, that if the study of this art had no other recommendation than these, of improving the faculties of observation and memory, and of inducing a habit of thinking more deeply on the visible works of the creation, and through them of their great Creator, it would still be worthy the fostering care granted to the sciences, at those seats of learning, whose fiat stamps them with a more current value, and generally sanctions their pretensions in society.

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DESIGN, COMPOSITION,

AND

INVENTION.

IN some writers on painting, each of these words is made to comprehend the other two; by others, a separate department is given each of them: as the outline to design, the placing of figures, groups, &c. to composition, and the whole intention of the picture in all that relates to the story or subject, to invention.

Of the outline little more can be said, than that it ought to be perfect as to form, and agreeably varied, so that there may be a sufficient and proper contrast kept up throughout the piece. Perfection of outline is a circumstance that rarely happens

happens in any picture : indeed, some artists have been so indifferent on this head, that it might be taken for a branch of the art beneath their attention ; whilst others have been so solicitous, as to produce in their works the hard appearance which characterizes the earlier epochs of painting. That the outline should be as correct as possible need not be enforced ; but it most assuredly is a great fault, to display it so strongly as to destroy the effect of those higher departments to which it is only the first grade ; for outline alone, where correctness is all that is sought, may be called mechanical, whilst the rest, in most cases, has to proceed entirely from the mind.

In arranging the outline or subject, we call to our aid what is understood by composition, which is so employed as to permit every interesting object to be sufficiently developed, concealing, or sinking into some kind of obscurity, those things which are least necessary to the story.

If the subject be historical, the principal personages

sonages should be so placed that they and their actions may be clearly understood. They are not to be crowded; or if it be necessary that they should be surrounded by a multitude, they are to be separated from the mass by having the chief light placed on them, and by leaving an opening in the group in order to display this light, and with it the chief actors in the picture. The remainder of the figures are to receive light in proportion to the share they have in the general conduct of the piece.

Landscape outline, or composition of outline, seems to be of little consequence, if we may judge from the practice of some of our best landscape painters; and perhaps it may be from this circumstance that so few of the landscape painters have excelled. Not fully aware of the ulterior charms in this department, they have been discouraged by the absence of initiatory beauties in the outset: for it not unfrequently happens that a view yields little more than a straight light, separating the
distant

distant land from the sky ; yet a subject as barren as this will afford to the adept in chiaro-scuro and colouring, an opportunity of shewing his strength, as we sometimes see produced out of such simple materials, extremely vivid, interesting and scientific pictures. An outline that is well diversified and in a natural manner, will always be more agreeable to the eye than a repetition of lines without variety ; for the sight is as soon displeased or fatigued with monotony and repetition of forms, as the ear is with the continual recurrence of the same sounds ; and where the outline is deficient, the artist has to compensate for it by a judicious arrangement of colours with light and shade.

Much stress has been laid on the pyramidal or other modes in the arrangement of lines ; but that arrangement which best conducts the sight perspectively through the picture to the places of interest, and which happens to be the best adapted to the subject, is the only universal rule that can be given. A small number of rules for

an

an infinite variety of subjects must very often be in error.

“Composition, taken generally,” says Sir Joshua Reynolds, “is the principal part of invention, and “is far the greatest difficulty the artist has to “encounter. Every man that can paint at all “can execute individual parts: but to keep those “parts in a due subordination, as relative to a “whole, requires a comprehensive view of the art, “that more strongly implies genius than, perhaps, “any other quality whatever.”

We cannot but be of opinion, that the landscape painter has often to draw more largely from his own resources than the painter in any other branch. If this idea be correct, he has more frequent opportunities of shewing greater powers in the imaginative part of the art. He has the privilege of introducing every created thing in nature that may serve his purpose, and of adding historical anecdote of the highest interest, or a pastoral story of the humblest kind. He may pourtray his figures

with all the energy that is suitable to the scene, or he may sink them into any degree of insignificance that their occupations seem to require: in short, he may make more episodes than is allowable in the composition of a picture which is purely historical.

Simplicity of construction in every branch of painting will be found the best mode of making a powerful impression. This simplicity is discoverable in all our best historical pictures, where the greatest number of figures exist, as in the Cartoons of Raffaello, where the chief interest is confined to a very small number of actors. In the pictures of 'St. Paul preaching at Athens,' and the 'Death of Annanias,' the most unlearned in painting will be able to point out those parts which only have the greatest interest: the rest are merely accessories, giving support to the principal action of the piece by their expression and attitudes.

Richardson, in his treatise on painting, describes several pictures under the head composition, but which might have been described with more propriety

priety under that of chiaro-scuro, did he not include in the word composition almost every thing belonging to the completion of a picture. “ In the ‘ Descent from the Cross,’ by Rubens,” he says, “ the Saviour is the principal figure. This “ being naked and about the centre of the picture, “ would have been distinguished as the heighten- “ ing of this mass of light : but not content with “ that, and to raise it still more, this judicious “ master has added a sheet in which the body lies, “ and which is supposed to be useful to deliver it “ down safely, as well as to carry it off afterwards. “ But the main design is what I am observing, “ and for that it is admirably introduced.”

In the following extract from the same writer, it will be seen that he allows colour, also, a principal place in composition. “ Sometimes a figure “ has to hold a place which does not sufficiently “ distinguish it ; in that case, the attention must “ be awakened by the colour of its drapery or part “ of it, or by the ground on which it is painted,

“ or some other artifice. Scarlet, or some vivid
“ colour, is proper on such occasions. I think I
“ have met with an instance of this kind from
“ Titian in a ‘ Bacchus and Ariadne :’* her figure
“ is thus distinguished, for the reason I have given.
“ And in a picture by Albano, our Lord is seen at
“ a distance as coming towards some of his disci-
“ ples, and though a small figure, is nevertheless
“ the most apparent in the picture, by being placed
“ on a rising ground, and painted upon the bright
“ part of the sky, just above the horizon.”

The readiest way of making the composition of a picture complete, certainly is that adopted by Rubens, and recommended by Sir J. Reynolds ; which is, instead of being content with a mere outline, or an outline finished in light and shade, to paint the whole subject slightly from the first.

He says : “ This method of painting the sketch,
“ instead of merely drawing it on paper, will give
“ a facility in the management of colours and in
“ the

* Now in the National Gallery.

“ the handling, which the Italian painters, not
“ having this custom, wanted. By habit, he will
“ acquire equal skill in doing two things at a
“ time, as in doing only one.

“ An artist, as I have said on another occasion,
“ if possible, should paint all his studies, and
“ consider drawing only as a succedaneum when
“ colours are not at hand. This was the practice
“ of the Venetian painters, and of all those who
“ have excelled in colouring. Correggio used this
“ manner. The method of Rubens was to sketch
“ his composition in colours, with all the parts
“ more determined than sketches generally are.
“ From this sketch scholars advanced the picture
“ as far as they were capable, from which he
“ retouched the whole himself.

“ The painter’s operation may be divided into
“ three parts: the planning, which implies the
“ sketch of the general composition; the trans-
“ ferring that design to the canvas; and the
“ finishing or retouching the whole. If, for dis-
“ patch,

“ patch, the artist looks out for assistance, it is in
“ the middle stage only that he can receive it :
“ the first and last operations must be the work
“ of his own hand.”

The rules of composition for historical, as well as landscape paintings, are most quickly learned by inspecting the large works of the best masters ; and when these cannot be seen, good prints will give valuable information. Annibal Carracci was of opinion, that a perfect composition should not have more than twelve figures ; that out of these might be made three groups, and that more would destroy the grandeur of the piece.

In composition of all kinds, if any thing impertinent be introduced it will distract, and if of any amount, destroy the subject ; the artist, therefore, must be cautious that his figures pay attention to the chief interest of the piece. If a figure be made to look out of the picture it becomes ludicrous : as in a picture by Rubens, where satyrs are represented dancing, a female looks at
the

For
the spectacle in a manner that adds considerably to the grotesque air of the whole ; and in a picture by Titian, one of the panthers which draws the car of Bacchus fixes a single eye on the spectator, and considerably enlivens the animal and the subdued part of the picture where it stands. This picture of ' Bacchus and Ariadne ' is in the National Gallery, as has been before noticed.

Variety of attitudes is to be studied for the sake of contrast : but rather than carry this too far, as Rubens has certainly done in his picture representing the Fall of the Damned at the Last Day, it would be much better to preserve the simplicity of the early painters, who seldom attempted more than a natural and unconstrained attitude.

Perhaps the shortest definition we can give of invention is, that it consists in arranging those ideas which the mind has amassed in its various studies, and in making fresh combinations out of old materials. Thus it will be evident, that an artist must not only study diligently the works of others,

others, but should also be in the habit of much and appropriate reading; for it is plain, that he who gathers most ideas must have the greatest powers of invention, and the most refined invention can only proceed from a mind very highly cultivated.

Dryden, in his parallel between poetry and painting, gives, in his lively manner, the first place to invention; and, as absolutely necessary to both, he states, “yet no rule was, or ever can be given, how to compass it. A happy genius is the gift of Nature: it depends on the influence of the stars, say the astrologers; on the organs of the body, say the naturalists; it is the particular gift of heaven, say the divines, both Christians and Heathens. How to improve it, many books can teach us; how to obtain it, none; that nothing can be done without it, all agree. *Tu nihil invitâ, dices faciesve, Minervâ.*”

Without invention, a painter is but a copier and a poet but a plagiary of others. Both are
allowed

allowed sometimes to copy and translate ; but, as our author Fresnoy, on painting, tells you, “ that “ is not the best part of their reputation.”...“ Imi-
“ tators are but a servile kind of cattle, or at least
“ the keepers of cattle for other men : they have
“ nothing which is properly their own.”

Under this head (Invention) is placed the disposition of the work, and such harmonious arrangement of all things, that the story of the picture may be perfect, and entirely devoid of whatever can distract the attention from the principal purpose of the artist.

CHIARO-SCURO.

THE extraordinary power which the eye possesses, of excluding all other things when bending its greatest strength of vision on any particular object, or part of an object, is highly interesting, and has here to be considered, being the leading principle upon which chiaro-scuro is based:

If the object be darker than the surrounding matter against which it is seen (in painting called the ground), it will, on a close scrutiny, appear encompassed by a faint halo of comparative light, affording, in the greatest darkness which is not total, a distinct view of the outline of the object, by a double operation. First, by the halo above mentioned; and secondly, by an appearance of increased or greater darkness at the edges of the object,

object, than farther within the outline or near its centre. Should the object or figure be lighter than its ground, the converse of the whole takes place : for the ground which is in contrast with the object will then be darkest round its outline, and the edges of the object will be lighter than its centre. Although all feel the benefit, few are aware of this admirable property in the eye, dependant alone on its internal structure. That reflection from the back of the figure has nothing to do with it, may be shewn by attaching a small piece of dark paper to a larger piece not so dark, or the contrary, and then looking on either with attention for a few moments when placed at a convenient distance, having in remembrance that the greater the distance the less distinctly will this effect be seen, on account of the intervening column of air, which always operates in the usual manner of aërial perspective.

This quality in the laws of vision is invaluable, when we consider the great safety and protection
afforded

afforded by it in dubious light or darkness; doubtless given alike to all creatures that see (perhaps most powerfully to animals which prowl by night), and in which we perceive another proof of the infinite wisdom that the Almighty has employed in the construction of the universe, and of the incomprehensible means he has used for the safety and well-being of all his creatures. That these operations of the eye are mechanical, we believe cannot be doubted; but we have not yet met with any work in which some of these nicer phenomena of vision are reduced into any thing like a satisfactory theory; and perhaps they must ever remain amongst the innumerable circumstances which are as much beyond our finite capacities as the production of a blade of grass. Still we may gain much by studying the activity of the eye, its conclusive mode of reasoning, or rather the vast power it has, when cultivated, of forming true conclusions, apparently without the necessity of reasoning, proceeding from that power

power which we may call unconscious knowledge. These things, well considered, will advance the artist in the study of his arduous profession, much more than the common-place attentions which are too frequently paid to the mere manipulations of the art, as it is on these niceties of light and shade that the picture has to depend for all that is to give life, and the piquancy to that portion of the effect which comes under the head *chiaro-scuro*.

Without this knowledge, the artist must continually fall into error ; for on many occasions, he might be led to believe that shadows appear perfectly equal, or lights of the same brilliancy on a level surface. Knowing this to be the fact, and representing them so, he would represent an unnatural appearance : for although abstractedly it is the case, yet we do not see them in this manner, and to the eye things only exist as they are seen ; therefore, before we attempt to represent any thing we must be aware of the manner in which we see it.

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As we can only see distinctly that which appears in the centre of vision, all other objects are seen by indirect rays, consequently less distinctly. This may be one cause of the seeming inequality of shadows, lights, and colours ; but the cause why two colours in opposition, or a light and shadow, should appear more intense by juxtaposition, does not so readily manifest itself. Indeed, so strongly does contrast bring out colours, that any pale colour may be rendered visible by having its proper contrast near it, or invisible, by the absence of the contrasting colour ; and a set of graduating shades may be so arranged, that the sight will easily embrace in a direct view several of them at once and the effect of increased and decreased intensity where they join will be apparent in all at the same time, taking the appearance of the delicate shadows in the flutings of a Doric column. Cover with two pieces of paper all the shades except any one, and the shade tint under examination will be immediately restored to its equal or level

level appearance : a condition which it always actually preserves, but which cannot be detected whilst the rest are visible.*

The words chiaro-scuro are commonly translated "light and shade;" but a better interpretation, perhaps, might be "light-obscure," as the term is used not only to express the lights and shadows of a picture, but also all those colours which have a sombre effect, and which cannot be called absolutely dark.

It is the intention of a good picture to tell its story distinctly and intelligibly, avoiding all things that will disturb the attention. This, without a good knowledge of chiaro-scuro, cannot be done; for, unless the artist strictly adheres to the leading principles of this department of the art, his labour will be thrown away. His first endeavour must be to obtain unity of light and shade, by so massing his lights and most agreeable colours on the chief part of the picture, that
the

* "Contraria juxta se posita, magis elucescunt."

the eye may dwell on it with undisturbed satisfaction.

If in a picture a variety of objects are given of equal light, and scattered at regular intervals over the piece, it approaches in some degree the nature of a chess-board, where the alternations of black and white are so exact in size and power, that the eye wanders over the surface, finding not a single point of interest on which it can rest.

The quantity of dark shade usually allowed in painting is about one-quarter; another quarter is allowed for light, and the remainder for middle tint. But this rule is not absolute, depending on the nature of the subject and the impression to be conveyed.

Rembrandt allowed a much greater proportion to his dark tints, in order to gain the greatest possible brilliancy for his lights; and he carried his method so far, that the spectator is frequently impressed, on beholding many of his works, with the idea of a dungeon into which the light penetrates

trates with difficulty, throwing an expression of sadness over the whole, sometimes unsuited to the subject, and always depressing to the feelings.

In many excellent pictures we see the greatest part occupied by middle tint, with very little of positive light or dark; and in others we find a preponderating quantity of light. Each of these methods is, of course, intended to convey particular feelings or impressions.

It is considered necessary to have two or three groups of light; but they must be varied in their size, form, and degrees of power, and the breadth of the shadows is to be so well preserved, that they may serve as places of repose to the eye, separating the groups of chiaro-scuro from each other.

Frederico Baroccio, Carlo Bonone, Guercino, the Carracci, and others, desirous of rivalling the great variety of tints which Correggio has employed and so exquisitely blended by his pencil, depended to such an extent on the proper distribution of

light and shade, that in order to obtain an accurate composition in their chiaro-scuro, they followed the method used by him, in forming small statues of clay or wax, arranging the positions, attitudes, and foldings of the draperies, grouping them according to the disposition they were to hold in the picture, and lastly, subjecting them to an artificial light, in order to choose the best effects.

When unity of light is carried to so great an extreme, as we often find in some of the pictures of Rembrandt (magical as they all are), repose is almost lost by the eye being continually recalled to this isolated light, and it is to prevent this singleness that other groups of light are admitted.

If the secondary light be made of nearly the same strength as the primary, it should not approach it in size. The rest are to be more diminished, both in form and size; and again, from these should be spread out those accidental lights which prevent monotony in the shadows, add interest to the portions of the picture which
without

without them might become insipid, and make the repose useful in carrying forward the story, or in giving episodes in character with the whole.

By the term “repose” is simply implied those parts of the picture, either in deep shadow or middle tint, where lights, shadows, and colours, are so subdued, that the eye can rest upon them without fatigue, after the excitation produced by the brilliancy and effect of the principal parts.

However objects may be scattered throughout the picture, they are to be so grouped and collected together, that although each is to have its particular light and shadow, yet the lights should generally mass together as well as the shadows. To illustrate this, Titian refers to the effect on a bunch of grapes, where each grape has its own light and shade, yet it forms only one member of a mass, and the whole mass, considered as such, has only one light side and one dark, causing an unity of effect that is always agreeable.

It is by masses of light that the eye is prevented

from dissipating its powers in a vague and unsettled wandering over the surface of the picture ; and we must endeavour to fix it by a satisfactory combination of chiaro-scuro, by a harmony and contrast of colours, and by opposition of shade tint, or of obscure colours which may have the same effect, sufficiently wide to prevent the masses of light from crowding into the eye, at the same time making what is called a repose between the lights. These groups of shadows are to be so managed that the unity of light may be preserved.

A picture may be considered as a collection of *foci*, or points of vision, holding their places in a series of gradations, and subject to one great controlling focus, the centre of effect; itself composed of innumerable *foci* of various colours and degrees of light. These united make the chief light ; the second and tertiary are to be subject, and inferior in power as they descend in the scale of the great total ; and their minor, or accidental lights, should be so arranged, that they do not hurt the breadth

or

or repose of each mass. So that we might almost pronounce each collection of light in itself a whole picture, but by its connexion and subordination making an essential part of a greater picture. Wouvermans, Wynants, Claude, Cuyp, and many others, finished their works so well in this respect, that any small portion taken out of one of their pictures would explain that it was a portion from the work of an eminent master.

The following extract from Sir Joshua Reynolds is too valuable to be omitted. “The Dutch painters
“ particularly excelled in the management of light
“ and shade, and have shewn in this department
“ that consummate skill which entirely conceals
“ the appearance of art. Jan Steen, Teniers,
“ Ostade, Dusart, and many others of that school,
“ may be produced as instances, and recom-
“ mended to the young artist’s careful study and
“ attention. The means by which the painter
“ works, and on which the effect of his picture
“ depends, are light and shade, warm and cold
“ colours.

“ colours. That there is an art in the manage-
“ ment and disposition of those means will be
“ easily granted, and equally certain, that this
“ art is to be acquired by a careful examination
“ of the works of those who have excelled in it.

“ I shall here set down the result of observa-
“ tions which I have made on the works of those
“ artists who appear to have best understood the
“ management of light and shade, and who may
“ be considered as examples for imitation in this
“ branch of the art.

“ Titian, Paolo Veronese, and Tintoret, were
“ among the first painters who reduced to a sys-
“ tem, what was before practised without any
“ fixed principle, and consequently neglected
“ occasionally. From the Venetian painters Ru-
“ bens extracted his scheme of composition, which
“ was soon understood and adopted by his coun-
“ trymen, and extended even to the minor
“ painters of familiar life in the Dutch school.

“ When I was at Venice, the method I took to
“ avail

“ avail myself of their principles was this : When
“ I observed an extraordinary effect of light and
“ shade in any picture, I took a leaf of my pocket-
“ book and darkened every part of it in the same
“ gradations of light and shade as the picture,
“ leaving the white paper untouched to represent
“ the light, and this without any attention to
“ the subject or to the drawing of the figures. A
“ few trials of this kind will be sufficient to give
“ the method of their conduct in the management
“ of their lights. After a few experiments I
“ found the paper blotted nearly alike. Their
“ general practice appeared to be, to allow not
“ above a quarter of the picture for the light,
“ including in this portion both the principal and
“ secondary lights ; another quarter to be as dark
“ as possible, and the remaining half kept in
“ mezzo-tint, or half shadow.

“ Rubens appears to have admitted rather
“ more light than a quarter, and Rembrandt much
“ less, scarce an eighth. By this conduct Rem-
“ brandt's

“ brandt’s light is extremely brilliant, but it costs
“ too much ; the rest of the picture is sacrificed
“ to this one object. That light will certainly
“ appear the brightest which is surrounded with
“ the greatest quantity of shade, supposing equal
“ skill in the artist.

“ By this means you may likewise remark the
“ various forms and shapes of those lights, as well
“ as the object on which they are flung : whether
“ a figure, or the sky, a white napkin, animals,
“ or utensils, often introduced for this purpose
“ only. It may be observed, likewise, what por-
“ tion is strongly relieved, and how much is
“ united with its ground ; for it is necessary that
“ some part (though a small one is sufficient)
“ should be sharp and cutting against its ground,
“ whether it be light on a dark, or dark on a light
“ ground, in order to give firmness and distinct-
“ ness to the work ; if, on the other hand, it is
“ relieved on every side, it will appear as if inlaid
“ on its ground. Such a blotted paper, held at a
“ distance

“ distance from the eye, will strike the spectator
“ as something excellent for the disposition of
“ light and shadow, though he does not distinguish
“ whether it is a history, a portrait, a landscape,
“ dead game, or anything else; for the same
“ principles extend to every branch of the art.

“ Whether I have given an exact account, or
“ made a just division of the quantity of light
“ admitted into the works of those painters, is of
“ no very great consequence. Let every person
“ examine and judge for himself: it will be suffi-
“ cient if I have suggested a mode of examining
“ pictures this way, and one means at least of
“ acquiring the principles on which they wrought.”

In the above quotation we find an objection to figures and objects appearing as if inlaid in their grounds, that is, to their being surrounded by light or shade, in such manner as to make them stand from those parts of the picture which join them. Many of the older masters did this to a great degree, and some of the pictures of Raffaello, Leonardo

Leonardo da Vinci, and others, are not without this fault. Albert Durer, and the whole of his school, had it in excess. If we cannot have richness of chiaro-scuro and detail at the same time, it is better to sacrifice a portion of the latter for the sake of the former, than to lose the splendour of effect, which is got by blending appropriate masses of light into masses of shadow.

Some relief is necessary ; and our rule should be, to preserve the most beautiful or interesting portions of the picture in sufficient relief, and to sink the rest into the neighbouring masses of middle tint or dark shadow ; thus we gain a fulness and richness of chiaro-scuro, that holds a much higher rank in painting than a meagre detail of forms, and is more in accordance with the laws of vision ; and as Sir J. Reynolds says, when recommending the higher excellences, “ If you “ compass them, and compass nothing more, you “ are still in the first class. We may regret the “ innumerable beauties which you may want : “ you

“ you may be very imperfect, but still you are an
“ imperfect artist of the highest order.”

Perhaps the force of a well-constructed chiaro-scuro is most seen in the works of Correggio. Fuseli describes the harmony of Correggio as entirely dependant on his splendid management of light and shade, and that his effect owes nothing to the colouring, notwithstanding the exquisite hues he employed ; and also compares those wonderful effects to the “ bland central light of a
“ globe imperceptibly gliding through lucid demi-
“ tints into rich reflected shadows.”

Correggio's compositions are always so complete, that his pictures, whether of the largest or smallest size, are perfect in unity of effect.

COLOURING.

OF the nature of colours, nearly all we know is, that they exist in various tinted rays, which combined make pure or colourless light. Could the artist be made acquainted with their physical or first cause, and how objects receive their colours, he might obtain some advantages, for they are not so splendidly and lavishly displayed throughout the works of Nature without some great meaning, otherwise their existence would seem only for our amusement instead of instruction.

The language of colours is infinitely expressive, and their expression and intention have to be well studied for much important knowledge is often conveyed to the mind by the finer gradations of which they are capable. It is by colours that
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the nicest judgment is quickened, and by these nature acts upon our most refined perceptions and sympathies. We see health developed in colours that cannot be mistaken ; we find the emotions of the soul expressed in appropriate tints ; the warm flush of all the ardent passions, or the pallid tints of sickness, of terror, with all the concurrent hues of sadness, impressively increased in the cold blue whiteness of the dead.

This analogy pervades the whole system of Nature. The gloom of the approaching storm is expressed by the same melancholy appearance, and in its commencement is gently indicated to the spectator by a gradual diminution of that healthy tint which Nature possesses in her quietness. Again, the cheerful tranquillity of an autumnal or summer's eve is shewn by an harmonious arrangement of the richest and sweetest colours that can be found ; all those which are generally pronounced to be unpleasing and expressive of the harsher feelings are banished, and the scene,
whether

whether at sea or on shore, amongst mountains, rocks, or forest glades, appears to rejoice in one universal expression of gladness, such as colours only can indicate, and those in the hands of one who has long and successfully studied their use. They are, as Opie says in one of his lectures, “ the
“ sunshine of art that clothes poverty in smiles,
“ and renders the prospect of barrenness itself
“ agreeable, while it heightens the interest and
“ doubles the charms of beauty.”

A picture should be an assemblage of warm and cold colours, with all the gradations between the two, so disposed by the assistance of lights and shadows as to form large masses of tints, some opposing, others agreeing with each other. These are again divided into smaller masses, also opposing and agreeing; and this is continued, one within another, until every appearance of contrivance is lost, and the whole together takes that harmonious and artless appearance, which so exclusively belongs to natural effects. At the same
time,

time, the whole piece is so subjected to the first intention, that whatever impression or sentiment was to have been conveyed, is fulfilled by all things in the picture working together for one end.

If the subject be cheerful the colours must be so, and the sombre greys, purple, black, dark reds, or browns, must be very sparingly used : these tints are better suited to subjects of a sullen or dismal aspect. If the picture is to represent a cold atmosphere, no more warm colours are to be used than are sufficient to give force to the colder tints ; and where a warm effect is to be produced, the contrary method must be pursued. The warm and glowing style of colouring is so generally esteemed, that Sir Joshua Reynolds gives directions in his admirable lectures for no other method.

In his notes on Du Fresnoy he observes : “ The
“ predominant colours of the picture ought to be
“ of a warm mellow kind, red or yellow, and no
“ more cold colour should be introduced than will
“ be just enough to serve as a ground, or a foil to
“ set

“ set off and give value to the mellow colours, and
“ never should itself be a principal. For this a
“ quarter of the picture will be sufficient. The
“ cold colours, whether blue, grey, or green, are
“ to be dispersed about the ground or surround-
“ ing parts of the picture, wherever it has the ap-
“ pearance of wanting such a foil, but sparingly
“ employed in the mass of light.”

In another place he gives the same instructions. “ It ought, in my opinion,” he says, “ to
“ be indispensably observed, that the masses of
“ light in a picture be always of a warm mellow
“ colour, yellow, red, or yellowish white, and
“ that the blue, the grey, or green colours be
“ kept almost entirely out of these masses, and
“ be used only to support and to set off the warm
“ colours ; and for this purpose a small proportion
“ of cold colours will be sufficient.”

It cannot but be well understood by every one,
that Sir Joshua, in these general rules, recom-
mends that method which is most consonant to
nature,

nature, and consequently best calculated to meet the public eye. With his knowledge, and the opportunities he had of seeing the best works, it is impossible but that he should be well aware of all the powers and properties of colours, and that by a judicious arrangement every variety of atmosphere, from absolute cold to its opposite, heat, might be with equal propriety represented, and with equal force.

It is well known to artists, that certain colours must be opposed or united to others, to produce any given or required effects : in other words, that particular combinations and oppositions of colours will produce certain results and impressions on the mind, founded in the propriety of all natural appearances. Their effect on the eye, considered only as an organ, is mechanical ; for when the sight has been fatigued by resting long on one colour, the opposite colour (its contrast) serves as a repose, as darkness relieves the eye when weakened with too much light, and the

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converse.

converse. If the operations on the organs of vision be carried on by action upon substance, as fibre, &c., which appears to be most probable, then we may attempt to explain the effect of colours and their contrasts, by comparing the effect of a colour long seen, or seen in a large quantity, and the consequent weariness of the sight, to the fatigue which the muscles of the body feel when some particular set have been long engaged in one continued exercise ; and the sense of rest or relief that the eye gains, by contemplating the opposite to the colour which caused its weariness, may be compared to the rest and satisfaction of the body, on commencing an exercise which calls into action another set of muscles or limbs, the opposite to those already fatigued. Such is the relief the eye feels in contemplating purple after yellow, green after red, black after white, &c. or the reverse. Again, when many of these contrasts are brought together in a violent or harsh manner, the sight is distracted, and may, by a
bad

bad painting, be made to feel as much fatigue as that which is produced in the body by calling into violent action all the muscles of the frame at the same moment. We here speak only of that sight which has been cultivated, which is wide awake to all the charms of the visible creation, and not of that which sees things and scarcely knows that it sees them.

Aware of the above facts, the artist gets rid of many difficulties in the construction of his picture. He must avoid monotony, or a too frequent repetition of the same colour; he will also be careful not to fill his picture too full of contrasts, the opposite error to monotony, but should reserve the powerful stimulus of contrast for those parts of his picture which he wishes to make of interest and to bring into life.

The skilful mixture of *chiaro-scuro* with colouring is irresistible; for the artist can with certainty fix the eye of the spectator on any part of his picture by these alone, even when divested of subject or story.

It is not an easy task to lay down an absolute theory of colouring, when we consider the different styles used by different masters, all of whom are considered good, yet differing so greatly that we can hardly institute any comparison between them.

Amongst the greatest colourists, we must enumerate Titian, Pordenone, Rembrandt, Rubens, Giorgione, Giacomo Bassano, Correggio, Jordaens, Tintoret, Paolo Veronese, Vandyke ; and so few among the landscape painters, that one might be justified in believing that good colouring in landscape is of more difficult attainment than in historical painting. In this department Claude Lorraine, Gaspar Poussin, Salvator Rosa, Hobbima, Rysdall, and a few others are to be included.

It was Titian's practice to have all his lights of a warm yellowish hue, as if enlightened by the setting sun ; others have made their highest lights of a pure white : so that a picture by Titian, as Sir J. Reynolds observes, makes all others that may
happen

happen to be near it, of a grey, or cold appearance.

In landscape, Titian's method has been followed by some with much success. His distances possess that sparkling and clear effect which is found under the best state of atmosphere, and his foregrounds have an individuality about them, which proceeds from the brown and earthy colours he employed in the front of his picture.

Claude Lorraine, who is generally esteemed as the head of the landscape painters, gained his brilliancy in skies sometimes by an artifice that is not always sufficiently concealed. Where he has avoided it, his skies are equally splendid and more easily contemplated. We allude to his practice of occasionally placing a very dark object near the sun. This certainly produces the utmost light that colour is capable of giving ; but the very intense opposition thus created is always painful if it make any approach to nature, and moreover destroys all the rest of the picture, notwithstanding

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ing the greatest skill which may be employed to counteract the evil. Many artists have followed him in this mode of creating a strong light in the sun or sky, but very rarely with his success; and where the success is not eminent the failure is invariably great.

The Venetians have always been considered the first colourists, although some of them, as Tintoret, Paolo Veronese, and a few others, were suspected by Sir Joshua Reynolds to have painted for no other purpose than to be admired for their expertness in the use of colours, and the display of that art which ought always to be concealed.

There is in the paintings of this school a brilliancy of light, supposed to spring from the use of pure and unmixed colours, in the first operations, which being repeated with a certain degree of transparency, produced that internal light so essential to brightness.

In his lights, Titian used rich and glowing colours, avoiding dark masses of shade in those
portions

portions of the figure which were naked. He always gave in his portraits the most power to those features capable of the greatest expression, as the mouth, the eyes, and nose. His colours were few and simple, but he knew well how to arrange them. It has been stated as his opinion, that any one desirous of becoming a good colourist must be well acquainted with three colours, *viz.* white, red, and black. He also knew, as well as Giorgione, the value of the three primitives, azure, red, and yellow : that the first belongs to shadows, that yellow is the representative (in colour) of light, and that red is their connecting link. This gradation is perceived to the greatest advantage in those fine evening skies, where we see the yellow tints of the horizon about the sun graduated into rose tint, and this again into the azure of the zenith.

Leonardi da Vinci reduced the number of colours to two, white and black, the representatives of light and darkness; and between them made a
gradation

gradation of six colours, as white, yellow, green, red, blue, black. Modern artists have, however, reduced this number to five, if we include white and black; but as these are generally not considered colours, there will only remain the three primitives, blue, red, and yellow. These only are called primitives, as with them all other tints and colours may be made; and also, without any one of the three, nothing like the colour left out can be produced by the other two, even if we admit white and black. It is also remarkable, that the mixture of any two will make an opposite or perfect contrast to the colour left out; as with blue and yellow we obtain green, the contrast to red; with red and blue we have purple, the contrast to yellow; and lastly, by mixing red and yellow, orange is created, the contrasting colour to blue: again, if we mix the three together in certain proportions, black is the product; or mixed in other proportions, a shade tint is gained, suitable to any of the tints or colours which can
be

be produced : and however the Venetian, Italian, and Flemish artists might theorize, we see in their practice that they understood the above scale in its utmost perfection ; for in splendour, harmony, and judicious contrast, all that colours can do they have apparently achieved.

We have given below a table of contrasts, which may be varied *ad infinitum* by subdivision of tints, and also by difference in degrees of light, or depth of each tint, or its opposing colour.

Colours arranged in contrast.

YELLOW	Purple.
Yellow Orange.....	Blue Purple.
Orange.....	BLUE.
Red Orange.....	Blue Green.
Dark Orange*	Olive Green.
RED	Green.
Russet Brown† ...	Dark Green.
Red Purple	Yellow Green.
Dark Purple.....	Brown.‡

The

* Raw Umber. † Madder Brown. ‡ Vandyke Brown.

The cool tints are those made with blue and yellow, or blue and red; the warm colours are those composed of yellow and red. But many tints may have blue in them without being cold, as some of the greys, autumnal greens, &c.

The colours of the rainbow also seem to be made from the three primitive colours. The following is the order in which they stand, with Sir I. Newton's proportions, taking the whole at 360 parts : — Violet 80, Red 45, Orange 27, Yellow 48, Green 60, Blue 60, Indigo 40.

There are two modes by which grandeur in colouring may be obtained, which are widely different. One consists in reducing the colours nearly to a state of light and shade, according to the practice of the Bolognese school; the other, by preserving the colours in a forcible and brilliant condition, as practised by the artists of Florence and Rome. The distinct colours, blue, red, and yellow, of the Roman school, have a striking effect, and from their opposition make an impression

sion of magnificence, widely differing from that which is caused by the monotonous tints of the Bolognian school : yet both are founded in simplicity, and it is hard to say which is the most impressive. These critiques on the different modes of grandeur in colouring agree essentially with similar opinions expressed by Sir J. Reynolds, from whom we shall borrow an extract on the different modes of attaining harmony. He says :

“ All the modes of harmony, or of producing that
“ effect of colours which is required in a picture,
“ may be reduced to three; two of which belong
“ to the grand style, and the other to the orna-
“ mental. The first may be called the Roman
“ manner, where the colours are of a full and
“ strong body, such as are found in the ‘ Trans-
“ figuration ;’ the next is that harmony which is
“ produced by what the ancients called the cor-
“ ruption of the colours, by mixing and breaking
“ them till there is a general union in the whole.
“ This may be called the Bolognian style; and it
is

“ is this hue and effect of colours, which Ludovico
“ Carracci seems to have endeavoured to produce,
“ though he did not carry it to that perfection
“ which we have seen since his time in the small
“ works of the Dutch school, particularly Jan
“ Steen, where art is completely concealed, and
“ the painter, like a great orator, never draws the
“ attention from the subject on himself. The last
“ manner belongs properly to the ornamental style,
“ which we call the Venetian, being first practised
“ at Venice ; but it is perhaps better learned
“ from Rubens. Here the brightest colours pos-
“ sible are admitted, with the two extremes of
“ warm and cold, and those reconciled by being
“ dispersed over the picture, till the whole appears
“ like a bunch of flowers.

“ As I have given instances from the Dutch
“ school, where the art of breaking colour may be
“ learned, we may recommend here an atten-
“ tion to the works of Watteau for excellence in
“ this florid style of painting.

“ To

“ To all these different manners there are some
“ general rules that never must be neglected.
“ First that the same colour which makes the
“ largest mass, be diffused, and appear to revive
“ in different parts of the picture ; for a single
“ colour will make a spot or blot. Even the dis-
“ persed flesh colour, which the faces and hands
“ occasion, requires a principal mass, which is
“ best produced by a naked figure : but where
“ the subject will not allow of this, a drapery ap-
“ proaching to flesh colour will answer the purpose ;
“ as in the ‘ Transfiguration,’ where a woman is
“ clothed in drapery of this colour, which makes
“ a principal to all the heads and hands of the
“ picture: and for the sake of harmony, the colours,
“ however distinguished in their light, should be
“ nearly of the same simple unity in their sha-
“ dows ; and to give the utmost force, strength,
“ and solidity to the work, some part of the
“ picture should be as light, and some as dark
“ as possible. These two extremes are, then,
“ to

“ to be harmonized and reconciled to each
“ other.

“ Instances when both of them are used may be
“ observed in two pictures, which are equally emi-
“ nent for the force and brilliancy of their effect.
“ One is in the cabinet of the Duke of Rutland,
“ and the other is in the Chapel of Rubens at
“ Antwerp, which serves as his monument. In
“ both these pictures he has introduced a female
“ figure dressed in black satin, the shadows of
“ which are as dark as pure black, opposed to the
“ contrary extreme of brightness, can make them.

“ If to these different manners we add one more,
“ that in which a silver grey or pearly tint is pre-
“ dominant, I believe every kind of harmony that
“ can be produced by colours will be compre-
“ hended. One of the greatest examples in this
“ mode is the famous ‘ Marriage at Canaa,’ in St.
“ George’s Church at Venice (now in the Louvre
“ in Paris), where the sky, which makes a very
“ considerable part of the picture, is of the lightest
“ blue

“ blue colour and the clouds perfectly white :
“ the rest of the picture is in the same key ;
“ wrought from this high pitch. We see likewise
“ many pictures of Guido in this tint ; and, indeed ;
“ those that are so are in his best manner. Female
“ figures, angels, and children were the subjects
“ in which Guido more particularly succeeded ;
“ and to such, the cleanness and neatness of
“ this tint perfectly corresponds, and contributes
“ not a little to that exquisite beauty and delicacy
“ which so much distinguishes his works. To
“ see this style in perfection we must again have
“ recourse to the Dutch school, particularly to
“ the works of the younger Vandervelde and the
“ younger Teneirs, whose pictures are valued by
“ connoisseurs in proportion as they possess this
“ excellence of a silver tint. Which of these
“ different styles ought to be preferred, so as to
“ meet every man’s ideas, would be difficult to
“ determine, from the predilection which every
“ man has to the mode which is practised by
“ the

“ the school in which he has been educated ;
“ but if any pre-eminence is to be given, it must
“ be to that manner which stands in the highest
“ estimation with mankind in general, and that
“ is the Venetian style, or rather the manner of
“ Titian, which simply considered as producing
“ an effect of colours, will certainly eclipse with
“ its splendour whatever is brought into competi-
“ tion with it. But as I hinted before, if female
“ delicacy and beauty be the principal object
“ of the painter’s aim, the purity and cleanness
“ of the tints of Guido will correspond better,
“ and more contribute to produce it, than even
“ the glowing tint of Titian.”

The following passage from Mr. Burke’s work on the ‘ Sublime and Beautiful’ contains many excellent hints for a delicacy in the use of colours that we do not remember to have seen elsewhere, and which are worthy of much consideration. Speaking of beauty in colour he says : “ As to the colours usually found in beautiful bodies, it may be
“ somewhat

“ somewhat difficult to ascertain them, because
“ in the several parts of nature there is an
“ infinite variety. However, even in this variety,
“ we may mark out something on which to settle.
“ First, the colours of beautiful bodies must not
“ be dusky or muddy, but clean and fair. Se-
“ condly, they must not be of the strongest kind.
“ Those which seem most appropriated to beauty
“ are the milder of every sort ; light greens, soft
“ blues, weak whites, pink reds, and violets.
“ Thirdly, if the colours be strong and vivid,
“ they are always diversified, and the object is
“ never of one strong colour : there are almost
“ always such a number of them (as in variegated
“ flowers), that the strength and glare of each is
“ considerably abated. In a fine complexion
“ there is not only some variety in the colouring,
“ but the colours, neither the red nor the white,
“ are strong and glaring : besides, they are mixed
“ in such a manner, and with such gradations,
“ that it is impossible to fix the bounds. On the

“ same principle it is, that the dubious colour in
“ the necks and tails of peacocks, and about
“ the heads of drakes, is so very agreeable. In
“ reality, the beauty both of shape and colouring
“ are as nearly related, as we can well suppose
“ it possible for things of such different natures
“ to be.”

In concluding this division of our work we must remind the student, that without a judicious and extremely careful use of contrasts, he cannot obtain any thing of purity or delicacy in colouring. Astronomers are now aware that the true colour of a star can only be known in the presence of its contrast; yet many ages had passed before they found out this simple fact, namely, that the class to which a delicate colour belongs can only be known by bringing near it the tint or colour from which it is farthest removed in its nature: a circumstance long known to the best artists, and confirmed by the following experiment, which also proves, at the same time, that there are multitudes

titudes of colours whose very existence is unknown to us, until their contrasts bring them within the scope of our limited powers of vision.

When a fine gradation of colour has been made on paper and carried into pure water, that part which is invisible, having no other apparent tint than clear, unsullied paper, will appear, on placing the opposing or contrasting tint by its side, of a wedge-like shape. The broadest part will be where the tint which is brought into sight is strongest; the point will be the weakest, and will touch the contrasting colour; and the whole wedge of colour will again vanish on taking away the contrast. If the graduated colour be yellow, the purple, its contrast, should be placed on a separate paper, cut to a perfectly straight edge, and then placed on the graduated colours.

PICTURESQUE.

THE most general meaning given to the term “picturesque” is, that wildness which nature exhibits in her neglected state; as the unrestrained growth of vegetable matter, pools of water, forsaken gravel-pits, ruins of castles and abbeys with all their rich accompaniments, and that appropriate variety of forms which is implied by the word “picturesque.”

But if we take this word in a sense often given to it, as applicable to any subject having sufficient material for an agreeable picture, it might be necessary to include every natural, and very many artificial objects; for it is remarkable, how the most unpromising scenes may be wrought into good

good pictures by proper attention to the chiaro-scuro, especially in the skies.

Gerrard Lairesse says, that a good sky in painting is a proof of very great talent: and certainly much depends on it, as a view in the fens or marshes, where the distance is bounded by a straight line and the front a level plain, will become picturesque with a judiciously-arranged sky and suitable light and shade upon the land; or the most formal piece of architecture on a smooth lawn, with other objects equally prim, may be made into an agreeable picture, merely by the aid of a powerful chiaro-scuro, and that infinite variety of natural colours, with their gradations and oppositions, which may at all times be called to our assistance in subjects of difficulty; for where nature has done nothing every thing rests with the artist; even where nature has been most bountiful, he must well consider before he can copy what he sees and form it into a complete picture.

Whether

Whether the term “ picturesque ” can be applied to the highest class of painting has been disputed. Sir J. Reynolds, speaking on this subject, says : “ The works of Michael Angelo and Raffaele “ appear to me to have nothing of it, whereas “ Rubens and the Venetian School may almost be “ said to have nothing else. Perhaps ‘ picturesque ’ “ is somewhat synonymous to the word ‘ taste,’ “ which we should improperly apply to Homer or “ to Milton, but very well to Pope or Prior. I “ suspect that the application of these words is to “ excellencies which are incompatible with the “ grand style.” But, in conclusion, he adds, that he is not quite certain that the restrictions he has made to the general application of the word “ picturesque ” are quite valid.

Simplicity and variety constitute the leading principle of the picturesque. To obtain grandeur there should be much simplicity. Where variety abounds it approaches, and generally becomes, what is termed beautiful in landscape.

Among

Among the best painters of sylvan scenery we must reckon Rysdale, Hobbima, Waterloo, and Swanevelt. The number of objects which they brought into their pictures was limited only to such incidents as the woods afforded. Sometimes a cottage or a mill partially appeared, with a foot-path, a stile, a mill-race, or clear pool of still water underneath the shade of some huge oak, inverting the landscape in its darkened mirror. All these things they duly studied, and gave to them the truth and finish of unadorned nature.

It would almost seem that a distinct faculty is required to perceive and comprehend those ideas which are called picturesque; for the great Dr. Johnson has shewn, that reading, however vast, will do little towards creating that ardent love and admiration for the Creator's grandest works, unless there be a predisposing cause, which we sometimes call "taste" or "genius," or an "additional faculty." In his journey through the Western Isles of Scotland he says: "The hills are almost
" totally

“ totally covered with dark heath, and even that
“ appears checked in its growth. What is not heath
“ is nakedness ; a little diversified now and then
“ by a stream rushing down the steep. An eye ac-
“ customed to flowery pastures and waving har-
“ vests, is astonished and repelled by this wide
“ extent of hopeless sterility. The appearance is
“ that of matter incapable of form or usefulness,
“ dismissed by Nature from her care, disinherited
“ of her favour, and left in its original elemental
“ state, or quickened only with one sullen power
“ of useless vegetation.” How much of happiness
and real enjoyment the good Doctor lost by not
possessing that “ additional faculty,” I leave those
to say, who have viewed the splendid and sublime
wastes of Scotland under a different feeling.

Strictly speaking, it will rarely happen that
embellished scenery can be admitted among the
truly picturesque. The pencil prefers those scenes
where Nature has been undisturbed for ages,
where all things are untrimmed. The figures in
such

such scenes must be peasants in their usual garb ; cattle, such as cattle naturally are, not the high-bred prize ox, nor the elegant race-horse saddled ready for a start with his party-coloured rider.*

When buildings occur, they should shew as little of art as possible : therefore the humble cottage, with its straw or heathy thatch overgrown with weeds and mosses, is more picturesque than the finished mansion ; yet the finest specimens of architecture when in ruins, and decorated with those adjuncts which nature in a series of years will invariably supply, are to be classed among the most picturesque subjects.

In England, embellished scenery possesses a grace which no other country can boast of, and has great claims to admiration, on account of its utility as well as pictorial beauty.

The oak, unequalled in other countries, is here a striking object, and the richest ornament of our parks

* All animals, however high their condition, become picturesque when in violent action.

parks or forests when varied by all its brilliant autumnal tints, whether on the foreground or in the distance, where the forms taken by large masses of oaks are of the noblest kind. In every other species of vegetable life there is a freshness of verdure in the spring, and in the autumn a rich assemblage of colours, which cannot be surpassed and are rarely seen elsewhere. This, together with the protection which private property has received from our insular position, affording an opportunity of improvements being continued through successive generations, with all the consequent additions of experience, has given to English park-scenery much of the picturesque and of grandeur, if not of the sublime. In many parks trees have been allowed to stand until they have assumed all the pictorial qualities that decay generally gives to them. A naturalist (Lawson on 'Orchards'), lamenting in feeling language the decay to which trees are subject, among other things speaks of hollow and rotten trees, with
dead

dead arms, withered tops, curtailed trunks covered with moss, and dying branches, &c. Had he been seeking for picturesque objects his tone would have been different; for it is to be regretted, that utility is not always the test of the picturesque.

It does not follow, because a tree is dead or disfigured, that it is picturesque; but it is so, rather, on account of the scenery with which it is associated. In forests, where we mostly find such objects, we also find all the proper accompaniments. In village scenery we frequently see the old cottage or farm-house sheltered by their coëval trees, and it is the whole together which makes the picturesque. A dead tree placed on a smooth lawn, in front of a handsome mansion, would not be tolerated by its most enthusiastic admirers, being here too much out of place.

Among trees, the ash, the mountain ash, the birch, and abele, are the most elegant. Virgil justly, when speaking of the ash, calls it “*fraxi-*

nus

nus in sylvis pulcherrima," the most beautiful of the forest ; but as a picturesque tree it will not compare with the oak, particularly when in a state of decay or aged : in health and full vigour gracefulness is its characteristic.

The beech, in its most perfect condition, has a grandeur to which the ash and elm never attain. Its extended and leafy head, supported upon a trunk that is finely formed, often variegated with moss and other excrescences, upon a bark which is always of an agreeable hue, together with other strong features, make it well worthy the attention of the draughtsman.

The elm partakes much of the oak in appearance, and unites some of its grandeur with a lightness of foliage peculiar to itself. Usually growing upright and to a great height, it gives dignity to the landscape around it.

The white poplar with large leaves (better known as the abele) is a magnificent ornament either to park or forest. It has the light gracefulness

fulness of the ash, united to the wide-spreading and massive dignity of the beech. The trunk most frequently rises to a great height before any branches are thrown out; the bark is of light ashy grey, generally banded with dark patches in the manner of the birch. The mosses which grow on the abele are always of a rich colour, that contrast well with both foliage and bark, and we have no inhabitant of the forest that surpasses it in height, grandeur, or beauty of form, when it is pleased with the soil on which it stands; but the softness of the timber will always prevent it from being a favourite in plantations, where the *utile* is preferred to the *dulce*.

We are much surprized how this tree should have escaped the acute notice of Mr. Gilpin in his excellent work on forest scenery, whilst he was describing with such accuracy other poplars of much less beauty.

Our limited space will not permit us to notice the whole list of trees and shrubs, which are all
worthy

worthy of attention, each for some peculiarity of character or colour, especially in autumn, when a portion of their leaves have fallen, and the rest become tinged with the hues of the season: as the light tawny of the plane-tree; the varied yellows, yellow greens, and browns of the oak; the bright yellow of the hazel; dull brown of the sycamore; pale yellow of the maple; tawny green of the elm; the pale lemon yellow of the ash; and in late autumn, the deep and bright reds of the beech and wild cherry-tree, &c.

At this season of solemn grandeur we see displayed the richness and grace of those combinations and groupings, both in form and colour, which Nature uses in her forest scenes. Such impress the mind with a sense of awe, of which the Druids were well aware, when they established their sacrifices and their divinities in the woods.

Nor dissimilar are the sensations occasionally felt in passing over extensive mountains and wastes,
where

where the wanderer finds himself separated from the world, the sole tenant of the wilderness, holding communion with a solitude and silence almost oppressive. But it is in these places that the artist and poet must seek the sublime as well as the most picturesque impressions, not in formal street perspective, with a re-iteration of doors and windows, or amidst the artificial groves of the landscape gardener.

Amongst the sources of the picturesque which belong almost exclusively to Great Britain, are those effects produced by the occasional heaviness of our atmosphere, arising from the natural humidity of the climate, giving to distances an obscurity in some places, whilst at the same moment, in others, there will be a distinctness equalling the clearness produced by an Italian sky. This allows to artists the liberty of enlightening such parts of the distance as are agreeable in character: others, which are not so, may be suffused with vapour, or hidden by a partial shower of rain, or
rendered

rendered gloomy by the shadows of clouds. That haziness, so frequent in our islands, which, without destroying, throws a thin veil over the whole of harmonizing power, gives to the picture a repose, frequently more grateful to the eye than is effected by a brilliant atmosphere, where the sharp outlines and distinct colours often produce a painful species of detail throughout the landscape.

The months of September, October, and November, shew the most picturesque effects. In the mornings and evening we have then more of what the artist calls air-tint. We see masses of shadow cast into large breadths by the lowness of the sun, creating a rich and quiet tone of repose wherever they fall. Their richness is occasioned by the faint marking of colours and forms, when seen through the deep misty greys of an autumnal morn or eve ; yet so harmoniously blended, as to leave unbroken and undisturbed the necessary repose of the picture. The lights are more brilliant

liant by this contrast, and mark with the greater precision the character of every object.

The colours of vegetation, in these months, partake more of light than the deep monotonous greens of early summer, when the woods and fields wear all one livery, and of a colour, although agreeable, not gay. In the autumn the colours are of a more varied and cheerful nature. Even the colours of buildings seem to have changed with the season ; and we now find in views of towns or villages, when seen not too far off, all the modifications of red, brown, orange, buff, greys, white, &c., contrasted by an universal pearly shade-tint, which throws a whole city into differently-shaped masses of chiaro-scuro, most frequently so conveniently disposed, that the eye sees with remarkable precision, objects which, under a more elevated sun, become in a manner indistinct, from their multitude, and the distracting glare of light which in one universal stream descends on the whole scene.

We find in mountain scenery a great diversity of outline, but not all equally good. When seen against the sky, they should have nothing either formal or fantastic, but be continued in irregularly undulating lines, which are always beautiful, and occasionally broken by abrupt or precipitous descents. Amongst the finest forms the pyramidal takes the lead, being that which unites in itself the first principles of grandeur, strength, and magnitude. In painting, these lines should not be too distinctly marked, but partake of that filmy texture which belongs to distant objects. The pyramidal form may also be reversed and made very picturesque; as, for example, the straight line of a bridge crossing the inclined lines of a deep ravine which meet towards the bottom of a picture; but this can only be used with effect near the foreground or in the middle distance.

Nothing can be more beautifully picturesque than the light, floating colours of the mountains. They are continually changing, sometimes from a
pale

pale sunny yellow to the hue of the peach bloom, and this converted most magically into the violet and azure of the mountain shades; the whole again reconverted with variegated splendour into lights, shadows, and colours equally illusive, by the prismatic effect of some thin vapour arising from the earth. The shadows of clouds passing over the sides of mountains add also greatly to their grandeur, by producing that breadth and unity of shade-tint so essential to their character.

The features in a foreground, to be picturesque, should be strongly marked. What is picturesque in a distance is not so on a foreground, where the colours and forms are well made out. Objects on the foreground, to be picturesque, should be so disposed, that their lights, shadows, colours, &c. may contrast agreeably those of the distances.

Where a large mass of shade is wanted, trees will supply it; if warm browns or greys, the trunks of trees or rocks may be made subservient; or if the grey or azure of the distant tints are to

be opposed, the autumnal colours of foliage may be used, of which there is abundant choice.

In broken earth a great variety of ochres and browns are to be found, and for red, black, white, brown, and grey, cattle will furnish all that can be required; or for the more positive colours, as scarlet, yellow, and blue, figures clothed in these tints, and in appropriate positions and action, can be introduced to fill up the arrangement of the picture.

The sea with its shores is an inexhaustible study, presenting in itself an endless choice and variety of effects. In certain states of the atmosphere there is a beautiful mingling and interchanging of colours on the surface of the ocean, breaking and making agreeable, sometimes, even the monotony of a calm.

With an increase of wind, the same scene which before was merely pleasing becomes highly interesting. The waves are crested with foam, vessels take every possible attitude, and receive
all

all the varieties of light as the shades occasioned by the clouds pass away. The distant and dark blue sea assumes as it approaches an olive green, sometimes a drab colour or other hues of gayer tint, with every imaginary shape and size of waves rolling in ceaseless change, making the sea alone, even without the accompaniment of sands or cliffs, a highly picturesque subject.

A storm at sea adds sublimity to the picturesque. Those enormous collections of clouds, the harbingers of thunder, the subdued pale grey lights which edge the under-clouds, the lurid tints, as of flame seen through a black veil, the scattered and torn fragments in the zenith hastening to a junction with the larger masses, and the darkened colours of the sea in its agitation mingling with the sky, contain all the elements of the sublime. Here even a ship of war of the largest class seen moving through the flying foam, with its light sails spread against the deepening gloom, its tall spars bending before the tempest, is grandly picturesque; when
alone,

alone, and at rest in a quiet harbour, it has not the least claim to the term.

Marine views may have their interest greatly increased by rocks, sands, and their characteristic figures; boats on shore, birds which frequent the ocean, sea-weed, pieces of wreck, nets, baskets, fishermen's huts, and all their usual accompaniments.

BEAUTY, GRACE,

AND

EXPRESSION.

THE opinions of all civilized nations have tended to establish certain forms and colours as beautiful, and these most generally are founded on the perfection of the object to which the term is applied.

Some will not admit the existence of abstract beauty. Amongst them we find Voltaire, who very unfairly omits every thing that might go against his opinion. He states the whole matter as entirely relative; that things esteemed beautiful in Paris might not be so esteemed in London, and that a toad will consider the perfection of
beauty

beauty as resting among toads, &c. He also descends to sarcasm; but sarcasm is not argument.

The Greeks, when establishing their ideas of beauty in the human figure, appear to have taken for their guide a very simple rule as a first principle, and refined on it until they were enabled to produce those perfections of form and expression, which have been allowed through successive ages as standards of beauty, of grace, and sublimity. They saw that, in the human countenance, a depressed forehead, a flat nose, and projecting mouth, is too nearly allied to the brute formation, and that a gradation might be traced from the lowest animals, through the dog, monkey, ouranoutang, negro, and Tartar, up to the European, or, as termed by physiologists, the Caucasian variety, in the great family of mankind. They found in the Caucasian variety, that the head above the eyes is large, and well developed, particularly towards the front and in the forehead, and

and that the face comparatively is small, and falls perpendicularly from the cranium, the face oval, nose moderately prominent, the mouth small, the chin well rounded, &c. To these forms they found added an intellectual energy and moral perception, capable of such extensive cultivation and refinement, as to warrant them in supposing that, as the facial line is elevated, in the same proportion intelligence increases. Following this rule, they have given to those heads which they wished to possess the greatest dignity, a countenance nearly perpendicular; and in their statues of the gods they have carried this rule so far as to make the forehead project beyond the face, thus attaining the farthest possible remove from the formation of the lower animals.

It is this refinement which is termed ideal beauty, and which we can only well understand by examining their statues, where we shall find that perfections which never exist altogether in any one individual are collected into a perfect whole,

whole, making an aggregation of beauties which are constantly to be found in nature, but never altogether in the most favoured individual.

From this it appears that the Greeks did not go upon vague notions; they seem to have worked upon a great leading principle, and by doing so have gained the suffrages of the whole civilized world. And we find that beauty, whether abstract or relative, is judged by that created being which possesses the greatest reasoning power, to consist in those forms capable of the highest state of intellect, and also best fitted to perform all the duties of its position in the world, by being composed of those medial forms which are equally removed from redundancy or attenuation.

Thus we might be justified in asserting the existence of abstract beauty. Or it may be asked, whether the opinion of the being best fitted to reason and judge shall have weight, or whether by subtilizing we are to grant an equal right to those beings which have no reason, descending

ending in this extraordinary spirit of liberality through the first dawnings of animal or vegetable life into lifeless matter, as no point can be assigned where we are to stop, until we might conclude with certain philosophers, that the qualities of all material things are ideal, and in this manner arrive at the monstrous absurdity, that it is quite indifferent whether an object be loathsome or lovely.

It is certain that, in all the species of created beings, there are particular states of perfection which may be called beautiful for want of a better term. But it is also certain, that some beings are more perfect than others, and that man surpasses them all; therefore, in the human figure are we to look for those lines and forms which we call beautiful, a word for which the Greeks, having no equivalent, used others, comprehending many more excellencies than our own. As Sir J. Reynolds observes: "It is from reiterated experience, and a close comparison of the objects in nature, that an artist becomes
" possessed

“ possessed of the idea of that central form, if I
“ may so express it, from which every deviation
“ is deformity. But the investigation of this
“ form, I grant, is painful : and I know but of
“ one method of shortening the road ; this is, by
“ a careful study of the works of the ancient
“ sculptors, who being indefatigable in the school
“ of nature, have left models of that perfect form
“ behind them which an artist would prefer as
“ supremely beautiful, who had spent his whole
“ life in that single contemplation.

“ This laborious investigation, I am aware,
“ must appear superfluous to those who think
“ every thing is to be done by felicity and the
“ powers of native genius. Even the great Bacon
“ treats with ridicule the idea of confining pro-
“ portion to rules, or of producing beauty by
“ selection. A man cannot tell, says he, whether
“ Apelles or Albert Durer were the more trifler,
“ whereof the one would make a personage by
“ geometrical proportions, the other by taking
“ the

“ the best parts out of divers faces to make one
“ excellent. * * * The painter, he adds, must do
“ it by a kind of felicity and not by rule.

“ It is not safe,” continues Sir Joshua Reynolds, “ to question any opinion of so great a
“ writer and so profound a thinker as undoubt-
“ edly Bacon was ; but he studies brevity to ex-
“ cess, and therefore his meaning is sometimes
“ doubtful. If he mean that beauty has nothing
“ to do with rule, he is mistaken. There is a
“ rule obtained out of general nature, to contra-
“ dict which is to fall into deformity. Whenever
“ any thing is done beyond this rule, it is in
“ virtue of some other rule which is followed
“ along with it, but which does not contradict it.
“ Every thing which is wrought with certainty is
“ wrought upon some principle ; if it is not, it
“ cannot be repeated.

“ If by felicity is meant any thing of chance
“ or hazard, or something born with a man and
“ not earned, I cannot agree with this great
“ philosopher.

“ philosopher. Every object which pleases, must
“ give us pleasure upon some certain principles ;
“ but as the objects of pleasure are almost infinite,
“ so their principles vary without end, and every
“ man finds them out, not by felicity or success-
“ ful hazard, but by care and sagacity.

“ To the principle I have laid down, that the
“ idea of beauty in each species of beings is an
“ invariable one, it may be objected, that in
“ every particular species there are various central
“ forms which are separate and distinct from each
“ other, and yet are undeniably beautiful ; that
“ in the human figure, for instance, the beauty of
“ Hercules is one, of the Gladiator another, of
“ the Apollo another, which makes so many
“ different kinds of beauty.

“ It is true, indeed, that these figures are each
“ perfect in their kind, though of different charac-
“ ters and proportions, but still none of them is
“ the representation of an individual but of a
“ class. And as there is one general form which,

“ as

“ as I have said, belongs to the human kind at
“ large, so in each of these classes there is one
“ common idea and central form, which is the
“ abstract of the various individual forms belong-
“ ing to that class. Thus, though the forms of
“ childhood and age differ exceedingly, there
“ is a common form in childhood and a common
“ form in age, which is the more perfect as it is
“ more remote from all peculiarities. But I
“ must add, further, that though the most
“ perfect forms of each of the general divisions
“ of the human figure are ideal, and superior to
“ any individual form of that class, yet the highest
“ perfection of the human figure is not to be
“ found in any one of them. It is not in the
“ Hercules, nor in the Gladiator, nor in the
“ Apollo, but in that form which is taken from
“ all, and which partakes equally of the activity
“ of the Gladiator, of the delicacy of the Apollo,
“ and the muscular strength of the Hercules ;
“ for perfect beauty in any species must com-
“ bine

“bine all the characters which are beautiful in
“that species. It cannot consist in any one to
“the exclusion of the rest; no one, therefore,
“must be predominant, that no one may be
“deficient.”

In another place Sir Joshua adds: “Thus,
“among blades of grass or leaves of the same
“tree, though no two can be found exactly alike,
“the general form is invariable. A naturalist,
“before he chose one as a sample, would examine
“many; since, if he took the first that occurred,
“it might have by accident, or otherwise, such
“a form, as that it would scarce be known to
“belong to that species he selects, as the painter
“does the most beautiful, that is, the most
“general form of perfect nature.”

It was the opinion of Mr. Burke, that smoothness is of great importance in the constitution of every beautiful object. He says: “It is a quality
“so essential to beauty, that I do not now re-
“collect any thing beautiful that is not smooth.

“ In

“ In trees and flowers smooth leaves are beautiful ; smooth coats of birds and beasts are beautiful, &c. A very considerable part of the effect of beauty is owing to this quality, indeed the most considerable ; for take any beautiful object and give it a broken and rugged surface, and however well formed, if it want not this, it becomes more pleasing than almost all the others without it. This seems to me so evident, that I am a good deal surprized that none who have handled the subject have made any mention of the quality of smoothness, in the enumeration of those that go to the formation of beauty ; for, indeed, any ruggedness, any sudden projection, any sharp angle, is in the highest degree contrary to that idea.

“ But as perfect beautiful bodies are not composed of angular parts, so their parts never continue long in the same right line. They vary their direction every moment, and they
I “ change

“ change under the eye by a deviation continually
“ carrying on, but for whose beginning or end you
“ will find it difficult to ascertain a point. The
“ view of a beautiful bird will illustrate this ob-
“ servation. * * * I have before me the idea
“ of a dove, it agrees very well with most of the
“ conditions of beauty. It is smooth, and its
“ parts are (to use that expression) melted into one
“ another: you are presented with no sudden
“ protuberance through the whole, and yet the
“ whole is continually changing. * * * I can
“ strengthen my theory in this point, by the
“ opinion of the very ingenious Mr. Hogarth,
“ whose idea of the line of beauty (the serpentine)
“ I take in general to be extremely just; but the
“ idea of variation, without attending so accurately
“ to the manner of the variation, has led him to
“ consider angular figures as beautiful. These
“ figures, it is true, vary greatly, yet they vary
“ in a sudden and broken manner; and I do not
“ find any natural object which is angular, and at
“ the

“ the same time beautiful. Indeed, few natural
“ objects are entirely angular.”

The ancients (we speak of the times of Apelles) divided painting into five principal parts; invention, symmetry, colour (including chiaro-scuro), expression, and disposition: yet they appear to have thought a sixth necessary, or rather essential to the completion of the whole, for however correctly the five first were observed, without grace, which we have termed the sixth, they deemed the whole of any work of art imperfect. This grace was to be obtained by a becoming propriety in every separate point, and again, by a concordance or mutual agreement of all the five.

Grace seems to be a part of beauty, for it is certainly the highest state of perfection to which whatever is beautiful can arrive. It makes beauty more lovely by a delicacy of expression in action, form, and mind. It is a quality readily perceived but difficult of explanation, without the presence of those works which contain the only language

by which we can understand this indescribable perfection, as a careful contemplation of the Medicean Venus, the Apollo Belvidere, the Antinous, and others will best shew. In these we shall find lines possessing more or less of the ellipsis in such endless varying forms, from every point of view, that the geometrician and writer are equally baffled in attempting a description of them.

Grace requires simplicity ; constraint and affectation destroy it. Almost all the actions of children were thought by Sir J. Reynolds to possess this quality, and that gracefulness left them when the lessons of the dancing-master commenced. In support of this opinion he might have quoted Cicero, who in his first book *De Oratore*, adds, “ Roscius often says in my hearing, that a
“ graceful propriety is the principal point of art,
“ and this is the only thing which cannot be pro-
“ duced by art.”

Grace may be considered as the harmonious accordance of the action with the agent ; therefore
that

that grace which is becoming in the female form would be unsuitable to the male: in man it must have something more of dignity. This nice distinction was so well understood by Raffaele, that he may be said to have possessed the whole quality in its fullest extent; and the following passage taken from Mr. Roscoe's excellent translation of the history of painting in Italy by the Abate Luigi Lanzi, gives us a great idea of the power that Raffaele had attained in this essential and fascinating department of the art. "Another quality which Raffaele possessed in an eminent degree was "grace, a quality which may be said to confer an "additional charm on beauty itself. Something "might, perhaps, be advantageously added to the "forms of his children and other delicate figures "which he represented, but nothing can add to "their gracefulness; for if it were attempted to "be carried further, it would degenerate into "affectation, as we find in Parmegiano. His Ma-
"donnas enchant us, as Mengs observes, not
"because

“ because they possess the perfect lineaments
“ of the Medicean Venus or of the celebrated
“ daughter of Niobe, but because the painter in
“ their portraits and in their expressive smiles has
“ personified modesty, maternal love, purity of
“ mind, and in a word, grace itself. Nor did he
“ impress this character on the countenance alone,
“ but distributed it throughout the figure in its
“ attitude, gesture, and action, and in the folds
“ of the drapery, with a dexterity which may be
“ admired but can never be surpassed. His freedom of execution was a component part of his
“ grace, which indeed vanishes as soon as labour
“ and study appear ; for it is with the painter as
“ with the orator, in whom a natural and spontaneous eloquence delights us, while we turn
“ away with indifference from an artificial and
“ studied harangue.”

Grace should be extended to expression. A figure, a statue, or a plant may stand gracefully, or they may be moved or represent motion gracefully,

fully, but it is only when expression is added to grace, and both superadded to beauty, that the latter becomes perfect.

Expression, we are of opinion, should be held as the highest department of painting. Some give to invention the first place, whilst others grant it to composition: yet without expression, the finest works of art are nothing more than a heap of lifeless matter; with it, the representation of the most insignificant insect or plant starts into life, and we regard it with corresponding feelings.

In short, expression is to be found in all things. Things inanimate express their qualities, the state of atmosphere, and other adventitious circumstances under which they are seen. In human beings and the lower animals expression displays passion under its two great divisions, pleasure and pain, to one of which every sentiment or emotion approaches more or less remotely. It is not sufficient to represent them correctly in
outline,

outline, for much more is required to shew that the draughtsman is not a mean observer of nature. The animal must have life: some passion, active or passive, must be represented, and this must be carried throughout. Not only the eyes, nostrils, mouth, ears, carriage of head, neck, limbs, and body, are to feel the identical passion, but even the very hair must denote the quiescent or active intention of the animal's feelings ; and this not in a vulgar, extravagant, or confused style, but with that energy of which Nature just infuses a quantity sufficient to awaken every nerve as much as the occasion requires, in like manner as she adjusts the strength of a tree or plant, from the principal stem upwards to the finest ramifications, where strength only is wanted to support a single leaf.

It is in expression that painting shews its greatest power. In poetry the feelings have to be moved by an indefinite, and sometimes a vague phraseology : and as no two imaginations
are

are alike, so will the images vary in different minds; for the best poets can do no more than refer to "monuments of Grecian art," with "ivory limbs," &c., from Ovid downwards.

In sculpture we seek in vain for those pale or lurid colours indicating the angry passions, or those more harmonious which belong to kindness and all our better feelings. These have their cheerful and happy hues, which no language but that of colours can attempt to express. The artist makes no reference to "lillies and roses," but uses the infinity of tints as they are used by Nature, for expression and distinction.

Beauty, grace, and expression, may be found separately; but the union of all is to be attempted, and the artist is fortunate who can create this union in his works. Nor must he be dissatisfied if he do not discover the superlative line of demarcation between beauty and ugliness, grace or affectation, or between expression and insipidity, for this line will always remain as indistinct as the
edge

edge of a light bordering on shadow ; we see both mixed in the penumbra, but where either begins or ends no one can say.

INDEX OF MIXED TINTS,

AND

INTRODUCTION TO PAINTING IN WATER-COLOURS.

ALMOST all who study painting are glad to exercise themselves occasionally, during the absence of their teacher, in the cultivation of a talent which unites in an eminent degree the agreeable with the useful ; yet often these wishes are rendered fruitless by very small impediments, and we are sensible how frequently the best intentions are set aside by causes which appear so trifling, that we are almost unwilling to acknowledge their power or influence. Whilst copying a drawing, it will often happen that the pupil meets with a tint which he has not before seen mixed, and has

no

no one near of whom he can ask advice. This difficulty immediately produces greater trouble than he can account for in proceeding with the tints with which he is acquainted: of course he becomes fatigued, and begins to suspect (perhaps unjustly) that painting is a science for which he has no taste, that he is deficient in corporeal industry or mental energy, when, in fact, no one of these suppositions may be right.

Those who have long practised painting are aware how important it is to obtain in their picture certain tints and hues, before they can arrive at, or even approach their intention, or feel in any way secure of the successful termination of their labour: and it not uncommonly occurs that these are the tints which most hinder the student; tints which possibly require the greatest delicacy in their construction, which may hold much importance in balancing, connecting, or contrasting the remainder of the picture, or which may be essential for sustaining the truth and purity of the

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the light, the origin of all colours, receiving a tint according to its peculiar season or other influences, as of silver grey under the influence of clouds and wind, or of gold from an evening sun in a splendid summer's sky. The gradation and clearness of shadows, the piquancy of effect, and all those different hues that indicate not only the seasons, but the variable impressions made by an ever-changing atmosphere, will depend entirely on a set of tints, the truth of which are to be carefully kept up, to ensure an equal precision in the intended picture.

The arrangement of the different specimens has been made to keep together, as much as possible, tints that resemble each other, and also that may be used together in the same parts of the picture, as greys, greens, &c.; and although it was found impossible to follow very exactly the above order, it is hoped that the classification will prove sufficiently regular to admit of immediate reference. As the arrangement of the Index will explain itself

self best by a careful inspection of its pages, there have only to be added a few points or cautions respecting the general use and application of colours; first noticing, that the varieties of each mixture have not been carried beyond three, presuming that this number will be found sufficient to ensure the certainty of finding, if not the exact tint sought, at least some one so nearly resembling it, that a satisfactory clue will be obtained for its composing colours.

In use, all colours, tints, or shades, whether light or dark, should be made moderately liquid on the palette or plate, before they are taken up into the brush for application; for the surface of paper, when seen through a powerful lens, being not much unlike a straw-yard or stubble-field that has been well trampled, it becomes absolutely necessary that the colours should be laid on the paper in as fluid a state as the requisite depth of tint and preservation of forms will permit, in order that the interstices may be well filled,

filled, and produce that solidity of colour which we see pervading every object in nature.

We must here be allowed to offer a caution only necessary to be remembered by very young beginners, *viz.* not to make up a larger quantity of any tint than may be wanted, or be adequate to cover amply the spaces intended; for when it has to be adapted to some other part of the drawing by the addition of other colours, if the tint should have been made too abundantly on the plate, there must be a corresponding abundance of the additional colours to effect a change, which not only consumes much time and colour, but is also exceedingly fatiguing. The Author has, in the course of his practice, occasionally seen as much tint made up for a space not the size of a small wafer, as would have covered a large sheet of drawing-paper. Such a process increases the labour of painting more than a hundred-fold; or rather, if continued, creates insuperable difficulties. A few, even not so young in practice as those

those above contemplated, perhaps, may derive some advantage from these remarks; for it is certain that nothing adds more to the difficulty of colouring, than an improper adaptation of the quantities of tints to the places for which they are intended.

It occurs not unfrequently, that the brush will hold in the residue of a colour that has been used a sufficient quantity for the next application, after it has received a small portion of another colour to make the proper change in its appearance, and by this not small economizing of time, and of mental as well as manual labour, the *ennui* arising from a useless mixture of large quantities of colour is avoided, the drawing advances, and the energies of the pupil are not dissipated in strenuous nothings. The neglect of the foregoing cautions produces two remarkable effects, by which the works of the unpractised are readily known. When the colours have not been properly liquified, the drawing takes a dry and dusty appearance,

ance. The contrary fault occasions an insipidity of forms and thinness of colour surrounded by dark edges, insurmountable until the sponge has cleared them wholly away.

It may be thought that the Author descends too minutely into detailed instruction, in stating that a palette or plate should be perfectly dry before colours are rubbed upon it; but he has seen some few students, possessing every necessary qualification for a draughtsman except that of method, dip a palette into water, rinse off the old colours, and immediately, whilst wet, place a fresh set upon it. Of course, in a few moments the colours run together, giving a good representation of marbled paper, but which are entirely useless and unmanageable for any purpose that can be imagined. There is only one way in which water-colours can be used on a plate or palette. Either is to be made quite dry, the colours rubbed in separate patches round the margin, and so little water used that they cannot run together; then,

when a mixture is wanted, a small portion of the requisite colours is to be taken with a wet brush and placed in the centre, or on another plate, and great care should be used not to dilute more than will be required for the purpose in hand.

When a drawing is about to be commenced, it will be found most convenient to make up a few of the tints on separate small white plates: as the blue tints for the sky, on one; the pale orange, yellow, or red tints, on another; one for the greys of clouds and distances: the greens for all the vegetation of foregrounds should also be on a separate plate, *viz.* the colours of which the greens are composed; and another is to be set apart for those colours from which the rich earthy tints, suitable for stone, wood, &c. and all the deep shadows in and near the front of the picture, are to be made. This method of dividing the tints will keep them from being sullied by wrong mixtures, and will be found greatly to facilitate the progress of the drawing. The faint colours that are used in skies
and

and distances will frequently have to be cleared off the plates, but those which contain the colours from which the greens and deeper tints are used in and near the foreground of the picture, may be kept in better order by being continued in use, renewing the separate colours as they are consumed, without clearing the plate; for a vast number of useful tints will be constantly appearing by the repeated mixtures, requiring nothing more than a little water to prepare them for any parts of the drawing to which they may be applicable.

As a general rule, it is better to make the tints rather too light than too dark; unless it is intended that the drawing shall be washed or sponged before the finishing colours are laid upon it.

If, by accident, the drawing should become darker or deeper coloured than the student proposed, or if the colouring should prove in any other way unsatisfactory, whether it may be in an advanced state or only just commenced, the student should not hesitate to apply a large, flat,

camel's-hair brush, with plenty of clean water, lightly over the whole drawing, using it with some degree of pressure on the most objectionable places; or, should the brush be too ineffective, a moderately-sized soft sponge must supply its place.

The application of a wet sponge may cause some apprehension as to the ultimate fate of the drawing, and more, should the work have been previously brought into a forward state; but however forward it may appear, a few trials will shew that sometimes a drawing is much nearer being finished after, than previous to the employment of the sponge or wet brush, gaining, when worked over again, an appearance of solidity and transparency that no other process can produce. Perhaps it might be most prudent to let the wet brush or sponge make its *debüt* upon one or two small drawings of little value, by which more confidence will be gained for greater affairs. If this operation can be done before the greens are worked into the picture, more especially those which have gamboge

boge in their composition, and whilst it is yet fixed to the drawing-board, the washing, either with brush or sponge, will be much more easily managed; or should the water have to be applied when no more than the sky, clouds, and distances are done, there will not be any difficulty.

From the above statement it will have already been inferred that the greens occasion the greatest trouble; caused, first, by their readiness in dissolving; and secondly, by the extraordinary care requisite to get every stain of green out of the sky and pure greys, by repeated ablutions of clean water. It is necessary that the whole surface of the paper should be made equally wet before the flat brush or sponge be applied with any pressure, that the colours may float off equally, *viz.* leaving as much equality of tone as may be desirable. A contrary mode will bring off the colours in uneven patches, rising most readily from those places that have been longest made wet.

As

As another general rule, it may also be considered better to lay the warm tints and local colours first (by local colours we mean the natural colours of objects when seen without shadow), and the colder tints over them, not forgetting, whilst laying the local colours, to attend carefully to their perspective decrease of brilliancy, caused by the increased intervening body of atmosphere or lengthened column of air, as they retire from the foreground; or, in other words, the perspective gradation from colour to grey, as the tints become more distant. And as shadows take very much the appearance of thin gauze veils thrown over the places that they obscure, they seem to be most easily imitated by following a similar process in painting, which permitting more or less of the local colours to be seen, according to the greater or less intensity of those veils or shadows, produces a richly-varied set of tints, the very opposite to monotony, and possessing all those estimable qualities of the Italian -
and

and Flemish painters, called by some “internal light,” by others “transparency.”

It may also be recommended to the student, not to attempt the mixture of a greater number of colours than three, as pointed out in the Index, but rather to choose the one the nearest in appearance to the tint he seeks, and if necessary, to lay other colours over it, in order to bring it to the desired hue. When many colours are mingled together, they lose brilliancy in proportion to the numbers mixed (unless the selection has been most skilfully made); consequently, any two colours, or mixed tints, will be found to possess brighter hues when laid over each other, than could be obtained by mixing either the two colours, or all the colours that enter into the composition of the two mixed tints together. And it may be here well to mention, that when one colour or tint has to be laid over another, the first must be allowed to be perfectly dry before the second is laid upon it, or an appearance
and

and blemish will be produced not easily remedied.

It should be particularly noticed of what kind the tints are, upon which any additional tint has to be laid, *viz.* when skies and distances are finished (and they are usually finished before the foreground objects), perhaps other colours will have to be laid over them, as trees against the sky, or against a distant mountain. If the greens for the trees be of a yellowish tint, it is not improbable but that the blue of the sky or mountain may be so deep, that very much less blue than could be imagined will be sufficient in the greens, or perhaps none, for a transparent yellow laid over blue must necessarily become green; therefore, if a tint be made up on the palette exactly to the tint required, and then laid upon a blue sky, it will appear much too cold. The same calculation will be requisite throughout the drawing in the finishing. Again, if upon a yellow-green some dark foliage should have to be placed,

perhaps

perhaps a tint of blue alone, or blue with a very little of one of the browns in it, may be sufficient; or in placing the shadows of a rock or piece of earth, stone, &c. already laid in with the warm local colours, a much cooler grey is to be used than if no colour had already been placed on the paper.

Sometimes it will happen that the paper, either wholly or in part, will resist the colours, or, as it is commonly termed, appear greasy. A very little prepared gall, such as sold at the colour-shops, or when not to be had, two or three drops of ox-gall in its natural state mixed with the colours, will make them work very satisfactorily: but it should be used only when necessary, as it occasions a loss of brilliancy to most of the colours, particularly the blues. It should also be remembered, that when gall is used in the tints, lights cannot be taken off so freely with the cloth. To those who have not seen this operation an explanation will be acceptable.

When

When colours have attained some degree of depth and lights are found necessary, as on the foliage of trees, &c., where they have not been left sufficiently bright or perfect in shape, with a small brush, holding as much clean water as will allow it to preserve its point, lay the forms of the lights (not too many at once) on the places requiring them. When the water has rested a few moments, press strongly upon the wet places with a piece of cotton or linen cloth, to absorb the water; immediately afterwards rub the places with a dry corner of the same cloth, using much pressure; or if Indian rubber be employed, less pressure will serve. The parts thus rubbed out will be left quite white, consequently fresh colours will have to be placed to reduce them to their proper tints.

The Author would not wish it to be understood, because he has selected near twenty different colours for the mixtures in the Index, that the student is to employ the whole of them in his
drawing

drawing at the same time: on the contrary, he will find it better to limit himself to as small a number of colours as possible, perhaps seven or eight; as *yellow ochre*, *gamboge*, *light red*, *lake*, *indigo*, and *vandyke brown* or *burnt sienna*, with their admixtures. A larger list of colours will be found to occasion more inconvenience to beginners than advantage. Nor, again, should it be inferred that the whole of the greys, greens, orange tints, &c. &c. to be found in the Index, may or can be used on the same drawing. Were such an experiment to be tried, most probably a *mélange* of colours would appear sufficient to startle even the experimentalist. On the contrary, he will find a small selection from the different classes of tints serve his purpose infinitely better: he will then stand a chance of maintaining the hue which he may have adopted, as the representing and prevailing tint of some particular effect of cloud, sunshine, hour, or season.

There is an unity of colouring, as well as of
light

light and shade, that is to be preserved, otherwise the finest outline and arrangement of effect will fail in pleasing; for as painting professes to represent natural objects, which in themselves have consistency, fitness, and elegant propriety, we must be equally consistent, and moreover, must attempt to gain some of the elegancies of nature, if we hope to succeed.

In compiling these tints, some colours which are at times used by Artists for landscape and figure painting have been left out; as ultramarine, a colour that approaches so nearly to cobalt, that its mixture with others produces very nearly similar results. The same may be said of carmine, &c. It will be noticed by the Reader, that many of the specimens in the Index are not so equally laid as others: these are not faults in the operation, but have been purposely produced, in order to shew as much diversity as possible in each of the tints.

PRECEPTS.

As Painting embraces so large a field of operations, and always under varying aspects, it can hardly be expected that the following precepts are to be considered absolute. Many of them depend so much on localities, circumstances of weather, and other things, that they can only be taken in a general sense: yet, in this manner, the pupil will find himself provided with a good foundation on which he may construct with safety, and common observation will supply him with the exceptions to these rules.

LIGHT AND SHADE.

1. Objects in a strong light, whether natural or artificial, have their shadows dark and accurately marked.

2. Shadows

2. Shadows from artificial light increase in size, as they recede from the object causing the shadows.

3. Shadows from the light of the sun or moon are of equal breadth throughout ; that is to say, a perpendicular post will cast its shadow in lines parallel to each other. This is to be understood with proper allowance for the mode in which lights and shades are distributed. Lights always inflect or bend into shadows in passing the object which casts the shade : in the same manner, shadows bend towards the light, making a softening penumbra between them, which must not be overlooked in a finished work.

4. Lights and shadows in cloudy weather are very indistinct ; frequently there are neither.

5. In fogs the objects become of one colour, having neither light, shadow, or cast shadows on the ground.

6. Cast shadows are always darker at their origin than the shade side of the object which

casts

casts or throws the shadow ; frequently altogether darker than the shade side of the object which projects the shadow.

7. All round objects, as columns, globes, &c., have a strong reflected light on the outer edge of the shaded side, the darkest part of the shadow being removed to near the middle of the column, &c.

8. Lights thrown on objects from fire are of a reddish hue, and not so bright as those received from daylight.

9. In the shadows of the human figure or animals, do not mark the features, limbs, or muscles, with hard strong shadows : let them blend imperceptibly into the lights, as well as other shadows which may surround them. It is in this that Correggio excels.

10. If a figure or object is to be strongly detached from the back-ground, let the dark parts of the figure be placed against the lighter parts of the ground, and the lighter portions of the
object

object against the dark masses of shadow of the back-ground.

11. If grandeur or breadth be desired, let the lights of the object mingle with the lights of the sky or back-ground, and the shadows mass with the shadows. Sir J. Reynolds has shewn in his practice, that this mode, in addition to grandeur, gives a graceful softness.

COLOUR AND EFFECT.

12. All objects will partake more or less of the colour of the medium through which they are seen, according to its density; as fog, smoke, vapour, &c.: and also are strongly tinged with the hue that the light receives in passing through clouds, varying with the colours to be found in different parts of the sky.

13. Light will appear brighter by being opposed to dark shadows, and at the same time the shadows will appear darker. And similar results are produced by colours, which will vary their appearance according to the surrounding contrasts,

contrasts, as a flesh colour will appear fairer on a red or green ground than upon a white ground or one of its own colour. Red and green are middle tints, and thus operate as shadow when surrounding lights, as well as being agreeable contrasts: the first, a harmonizing contrast, and often used by Titian; the latter, a distinct and separating contrast to the rose tints.

14. Bright surfaces do not shew their colours so well as objects less smooth; as in the colours of grass, leaves of trees, silks, &c. In these we find the colours of the sky strongly reflected, especially on objects near at hand. Thus the colour of objects in a bright or dull day are widely different, and by their hue mark the state of the atmosphere.

15. When there is most light, colours will be most distinctly pronounced. In their shadows each colour will partake of two hues; the shade proper to the colour, and shade proper to the atmosphere; and in the deepest shades colours merge nearly into one tint.

16. Colours seen in a reflected light will generally be colder than in an open light. The exceptions to this rule are rare, and proceed from artificial lights.

17. Colours will always have their purity destroyed if the light be of a different colour; and reflected lights will always partake of the colour of the objects nearest to them, or lying within the proper angle for their reflection. Thus, both the lights and shadows of a white dress become red, by the reflection of a red dress near it.

18. Shadows may be impure by reflection, whilst the lights have their own proper colour, or conversely. These require nice distinctions, and should be marked with careful discrimination.

19. Shadows should seldom destroy the colours of objects. When colours have to be destroyed to give value to particular points, it is best done in distances, by the representation of mist, shadows of clouds, &c. ; and on foregrounds, by generalizing with the surrounding objects, or the introduction

duction of objects which possess little or no colour.

20. White is most easily seen in distances, the darkest colours being first to lose effect.

21. Colours are most distinctly seen when near or surrounded by their proper contrast, as red against green; whilst the opposite would ensue, by placing near each other colours that harmonize, as blue and green, or yellow and green, &c. But it is to be observed, that when two different colours come into contact, both are changed in appearance at the junction: if a contrast, both become more vivid, and are each proportionably less vivid as they depart from the junction. If in painting this appearance be subdued, a great and natural beauty is lost.

22. When a set of equal or flat shades are laid close to each other in gradation, increasing in darkness, the effect produced is that every tint is a gradation in itself, and not a flat tint; but if with two pieces of paper the tints on the right and left

of any one of them be carefully covered, the one left exposed will shew the truth of the experiment, as we have noticed under the head *Chiaro-scuro*.

23. All objects lying under the effect of a clear sky will share a portion of the azure in their colours.

24. Distant mountains or high lands will often have their summits well defined by colours, lights, and shadows, when their bases are not visible. This is occasioned by thin mist or vapours, which are constantly playing over the surface of the earth, especially in summer, or autumnal mornings and evenings; therefore the distant summits must be more marked out than the bases, notwithstanding the latter are considerably nearer.

25. Splendid colours, without a due subordination to each other and a certain quantity of shade-tints, will not make a splendid picture; for colours, in painting, have value only by proper association and treatment.

26. It is by the aërial perspective united to lineal that the distance from one object to another
is

is estimated. Lineal perspective is not sufficient : therefore let the colours of objects diminish in a ratio corresponding with the increasing distance of objects.

27. Dark objects become lighter by distance, and light objects darker, but not in like manner ; for lights are slowly lost, whilst the darker objects lose colour at a great rate. The distance at which they both become of one hue is dependent on the state of the atmosphere and nature of the ground.

28. A fog, by destroying the colours of objects, gives to them an effect of great distance, whilst their size is preserved : thus deceiving the eye and producing an unnatural appearance of magnitude.

29. Objects in front are to be most finished. As they recede the smaller points vanish, until we see them only in masses of light, shade, and general colour.

30. Objects seen between the spectator and a strong light will appear diminished. The contrary effect

effect will follow when the object is lighter than the ground on which it is relieved.

31. Objects seen through rain lose much of their correctness of outline.

The following useful hints are from Leonardi da Vinci.

32. “ It will be proper for an artist to quit his work often and take some relaxation, that his judgment may be clearer at his return ; for too great application is sometimes the cause of many gross errors.

33. “ Whoever flatters himself that he can retain in his memory all the effects of nature, is deceived ; for our memory is not sufficiently capable : therefore be constant in consulting nature,” which will supply us with an infinite series of effects as well as of forms, endless in their varieties.

The following list is taken from Mr. Field’s enumeration of the different substances at present in use as colours, separated into two classes, differing in permanency.

Permanent

*Permanent Colours for Oil and Water-Colour
Painting.*

WHITES.

Zinc White,
True Pearl White,
Constant or Barytic White,
Tin White,
The pure Earths, as Chalks.

YELLOWS.

Yellow Ochre,
Oxford do.
Roman do.
Stone do.
Sienna Earth,
Brown do.
Platina Yellow,
Lemon do.

REDS.

Vermillion,
Rubrates or Madder Lakes,
Madder Carmines,
Red Ochre,
Light Red,
Venetian Red,
Indian Red.

BLUES.

Ultramarine,
Blue Ochre.

ORANGE.

Orange Vermillion,
Orange Ochre,
Jaune de Mars,
Burnt Sienna Earth,
Burnt Roman Ochre,
Danconico.

PURPLES.

Gold Purple,
Madder Purple,
Purple Ochre.

GREENS.

Chrome Green,
Terra Vert,
Cobalt Green.

RUSSET.

Russet Rubrates or Madder
Brown,
Intense Brown,
Orange do.

BROWN and SEMI-NEUTRAL.	BROWN and SEMI-NEUTRAL <i>continued.</i>
Vandyke Brown,	Ultramarine Ashes,
Rubens' Brown,	Sepia,
Bistre,	Manganese Brown.
Raw Umber,	
Burnt Umber,	BLACKS.
Marrone Earth,	Ivory Black,
Cassel do.,	Lamp Black,
Antwerp Brown,	Franckfort do.,
Chestnut Brown,	Mineral Black,
Asphaltum,	Black Chalk,
Mummy,	Indian Ink,
Phosphate of Iron ;	Graphite or Black Lead.

Colours subject to Change.

BLUES.	REDS.
Cobalt is very little changed by light, oxygen, and pure air, but more or less by the contraries.	Iodine Scarlet,
Royal Blue,	Dragon's Blood.
Prussian Blue,	
Antwerp Blue,	YELLOWS.
Indigo, when mixed with lead.	Turbith Mineral,
	Patent Yellow.

The Author has not found it possible to insert every colour which may be reckoned amongst those that change, and fears that many colours which are now in use, not enumerated in the list of permanent colours, must be considered, more or less, as liable to fade; such as Yellow lake, Dutch pink, Italian pink, Brown pink, and many others of similar make.

DESCRIPTION OF THE PLATES,

WITH

CRITIQUES, &c.

INSTRUCTION in the theory of painting must always be defective, without those demonstrations, no where to be found but in the original works of the artist, whose particular excellencies it might be necessary to discuss.

Coloured prints can do little towards giving anything like the true representation of painting, as they contain many great faults ; faults consequent on the manner in which they are produced : nor will the expense ever permit publishers to employ that talent, which alone could make an attempt with the least probability of success.

Thus

Thus from such prints we can only obtain a general idea, if any, of that delicacy so necessary to ensure some notion of the original. In black prints, the light and shade, with the outline, may be serviceably given: the composition or invention is also, as far as the want of colour will allow, complete; but the *chiaro-scuro* must remain imperfect, as colours which stand for shade and colour in the painting can only be represented as shadows. These defects occur also in the lighter tints, for a great variety of hues and colours will often be so exactly balanced, whether in the lights or middle tints, that they can only be represented in the print by one and the same tint or shade, most frequently producing an unpleasant and undiversified breadth of light or monotony of shadow. In portraits this difficulty obliges the engraver to consider which is the least evil; whether to omit altogether the carnation tints, or to represent them by a shadow in the middle of the face; for he must do one or the other.

Notwithstanding

Notwithstanding the above, much may be gathered from good prints; and in those which accompany the present work, more has not been attempted than the means will permit, *viz.* to give an idea of outline and of light and shadow from a few of the works of the best artists.*

It will be perceived by a little attention to them as well as to others, that as far as outline is concerned, Artists have not been always very solicitous about one arrangement more than another; for we frequently see the chief objects placed in different parts of a picture, sometimes with particular contrasts and accompaniments, at others with few or none, and not seldom the same effect of light and shade used for altogether unlike, or nearly similar subjects. As an example

* The best plates are, unfortunately, the first to wear out, yielding a very small number of impressions perfect enough to convey any idea of the care that has been bestowed in their execution. The Mezzotinta or Aquatinta, when engraved on copper, are the best modes for the representation of painting, but yield the smallest number of good prints. Plates in either of these methods engraved on steel last much longer, but never can, from the nature of the material, have the delicacy of those done on copper.

ple of the latter we have given two subjects from Claude Lorraine, at the top and lower end of the 1st plate.

In the centre, the subject, which is taken from Rembrandt, is composed of one mass of dark, and another of light; in the middle of the picture, where the darkest point of the gable end of the cottage is brought against the light of the sky, so as to bring the whole of this end of the building forward, the farther end of the roof being light and massing with the lights of the sky, retires, and thus completes the perspective of light, shadow, and colour, and unites the lights of the sky with the ground, preserving a breadth and unity in both. The unity of the shadows is well arranged, by spreading it from the building through the shade it casts on the ground into the brook, where they are naturally broken by the rippling of the water, and graduated into the foreground lights. The small figure in dark shade is placed to break the continuous line of shadow,

and

and also to make the distance retire by opposition.

In plate 2, the upper subject is from Vandervelde. In this the same care is shewn in order to obtain a grand effect by the simplest means, a large mass of light graduating through every degree of demi-tints into a positive mass of darkness on the rock and sea at the front of the picture. It may be here observed, that the darkest shadows should never be continued to the bottom of the picture, but must be so much enlightened as to convey to the mind some idea of returning light.

The lower subject on the same plate, 'Christ quelling the Tempest,' is from a picture by Vlieger, an excellent painter of marine subjects, from whom the younger Vandervelde derived his instructions. In this the effect is obtained by a different process. The lights, although kept near together, are broken by sharp contrasts: thus the dark figures in the boat contrast against the waves at the stern; the bright light under
the

the bows of the vessel is opposed to the dark shades of the vessel and water. This method will produce great brilliancy, if the colouring be judicious and not disturbed by too many asperities in the contrasts; for where a sufficiency of effect has been gained by light and shade, a much milder and harmonious style of colouring may be allowable, than where most, if not all, has to depend on the colouring of the picture for its effect.

The tranquillity of the sky-tint in this piece is in some measure broken by the sail, vane, and birds. Had it not been broken in this way, it would not have united with the subject; or had the sky been as much disturbed with lights and shadows as the sea and vessel, there would have been no effect in the picture. If the expression can be allowed, there would have been a general scramble for precedence, such as may be found in the centre subject of plate 3, where the picture being stript of its colours, has an appearance of
scattered

scattered spots, from the lights of the sky, figures, &c. being of equal brilliancy.

Wouvermans, from whom this subject is taken, was so refined in his colouring, and used tints of such delicate texture in his different distances, that no prints we have seen convey to us any idea of the extreme beauty of his paintings. “ In
“ contemplating the works of this inimitable
“ artist, we find ourselves at a loss to determine
“ what part is most worthy of applause and ad-
“ miration ; whether the sweetness of the colour-
“ ing, the correctness of his design, his cattle, or
“ his figures, the charming variety of attitudes in
“ his horses, the free yet delicate touchings of his
“ trees, the beautiful choice of his scenery, the
“ judicious use he makes of the chiaro-scuro, or
“ the spirit that animates the whole. His figures
“ are always finely drawn, with expressions suit-
“ able to the subject ; and the attitudes he chose
“ were such as appeared unconstrained, natural,
“ and perfectly agreeable. He had an amazing
“ command

“ command of his pencil, so that he instantly and
“ effectually expressed every idea conceived in his
“ mind, and gave to his pictures an astonishing
“ force by broad masses of chiaro-scuro, which he
“ contrasted with peculiar judgment, and gave
“ an uncommon degree of transparency to the
“ colouring of the whole.”*

The subject at the top of Plate 3 is from Berghem: a peasant girl, on an ass, at the door of an inn, with appropriate accompaniments. The effect is produced, notwithstanding the appearance of scattered lights, by combining them in such manner as nearly to encircle the principal figure, which is made prominent by the mass of dark on the ass and deep or rich-toned colours on the figure. The subject at the bottom of the plate is from Paul Potter. In this the simplest possible mode is adopted, *viz.* a white horse is placed against a dark one, with a great breadth of middle tint in the picture.

The

* Pilkington.

The subjects on the fourth plate are compositions of figures. The centre subject is from Rembrandt, and represents our Saviour conversing with his disciples. Here the effect of light and shadow is produced in the most natural and inartificial manner. The chief light is on the principal figure, made more powerful by breadth, being carried also on to an adjoining figure, which, though equal in light, is not so in interest, having a more subdued action and colour. These lights gain additional breadth by uniting with the middle tints of the back-ground, and the whole is opposed by one mass of dark shadow, preserving a strict unity of light and shade, which in the original painting would be made more perfect in the completion of the *chiaro-scuro* by colour.

The subject at the top of the plate is also from Rembrandt—the ‘Pilgrims of Emmaus,’ in which the dignity of our Saviour is preserved by a small increase of size and the most perfect simplicity of manner. The three female figures at the bottom
of

of the plate are the three Marys, visiting the sepulchre, from Salvator Rosa. We shall not criticize these small specimens any farther than to call attention to the ease and natural positions of the figures in both subjects, and the serpentine lines used by Salvator in the attitudes of the female figures, which, being well suited to the action, add much grace.

Plate 5, contains four subjects from different artists. No. 1 is from Salvator Rosa, one of those wild subjects in which he excelled. No. 2 is from Rysdale, where a beautiful picture is made out of nothing but what we see in every field and lane. Nos. 3 and 4 are from Gaspar Poussin, of whose works the Abbé Lanzi, in his *History of Painting in Italy*, speaks with so much correct judgment, that we cannot resist the pleasure of transcribing the whole passage from Mr. Roscoe's translation, as it also includes a just critique on the works of Claude Lorraine and Salvator Rosa :*—

“ But

* Vol. ii. page 242.

“ But the three celebrated landscape painters,
“ whose works are so much sought after in the
“ collections of princes, appeared under Urban.
“ Salvator Rosa, a Neapolitan and a poet of ta-
“ lent ; Claude Gellie, of Lorraine ; and Gaspar
“ Dughet, also called Poussin, the relative of
“ Nicholas Poussin. That kind of fashion which
“ often aspires to give a tone to the fine arts,
“ alternately exalted one or other of these three,
“ and thus also obliged the painters in Rome to
“ copy in succession, and to follow their various
“ styles.

“ Rosa was the most celebrated of this class
“ at the commencement of this century. A scho-
“ lar of Spagnoletto, and the son, as one may say,
“ of Caravaggio, as in historical composition he
“ attached himself to the strong natural style and
“ dark colouring of that master, so in landscape
“ he seems to have adopted his subject without
“ selection, or rather to have selected the least
“ pleasing parts. *Le selve selvagge*, to speak with
“ Dante,

“ Dante, savage scenery, alps, broken rocks and
“ caves, wild thickets, and desert plains, are the
“ kind of scenery in which he chiefly delighted.
“ His trees are shattered, torn, and dishevelled ;
“ and in the atmosphere itself he seldom intro-
“ duced a cheerful hue, except occasionally a
“ solitary sunbeam. He observed the same man-
“ ner, too, in his sea views. His style was ori-
“ ginal, and may be said to have been conducted
“ on a principle of savage beauty, as the palate of
“ some persons is gratified with austere wines.
“ His pictures, too, were rendered more accept-
“ able from the figures of shepherds, mariners, or
“ banditti, which he has introduced in almost all
“ his compositions ; and he was reproached by
“ his rivals with having continually repeated the
“ same ideas, and in a manner copied himself.
“ Owing to his frequent practice, he had more
“ merit in his small than in his large figures. He
“ was accustomed to insert them in his landscapes,
“ and

“ and composed his historical pictures in the
“ same style as the ‘ Regulus,’ so highly praised
“ in the Colonna palace; or fancy subjects, as
“ the ‘ Witchcraft,’ which we see in the Campi-
“ doglio, and in many private collections. In
“ these he is never select, nor always correct, but
“ displays great spirit, freedom of execution, and
“ skill, and harmony of colour. In other re-
“ spects he has proved, more than once, that his
“ genius was not confined to small compositions,
“ as there are some altar-pieces well conceived
“ and of powerful effect, particularly where the
“ subject demands an expression of terror, as in
“ a ‘ Martyrdom of Saints’ at S. Gio de’ Fiorentini
“ at Rome; and in the ‘ Purgatory,’ which I
“ saw at S. Giovanni delle Case Rotte in Milan,
“ and at the church del Suffragio, in Matelica.

“ Gaspar Dughet, or Poussin, of Rome or of
“ the Roman school, did not much resemble
“ Rosa, except in dispatch. Both these artists
“ were

“ were accustomed to commence and finish a
“ landscape, and decorate it with figures, on the
“ same day. Poussin, contrary to Salvator, se-
“ lected the most enchanting scenes, and the most
“ beautiful aspect of nature ; the graceful poplar,
“ the spreading plane trees, limpid fountains, ver-
“ dant meads, gently-undulating hills, villas
“ delightfully situated, calculated to dispel the
“ cares of state and to add to the delights of
“ retirement.

“ All the enchanting scenery of the Tusculan
“ or Tiburtine territory, and of Rome, where, as
“ Martial observes, Nature has combined the
“ many beauties which she has scattered singly
“ in other places, was copied by this artist. He
“ composed also ideal landscapes, in the same
“ way that Torquato Tasso, in describing the
“ garden of Armida, concentrated in his versès
“ all the recollections of the beautiful which he
“ had observed in Nature. Notwithstanding this
“ extreme

“ extreme passion for grace and beauty, it is the
“ opinion of many, that there is not a greater
“ name amongst landscape painters. His genius
“ had a natural fervour, and, as we may say, a
“ language, that suggests more than it expresses.
“ To give an example, in some of his larger land-
“ scapes, similar to those in the Panfil palace,
“ we may occasionally observe an artful winding
“ of the road, which in part discovers itself to the
“ eye, but in other parts leaves itself to be fol-
“ lowed by the mind.

“ Every thing that Gaspar expresses is founded
“ in Nature. In his leaves he is as varied as the
“ trees themselves, and is only accused of ad-
“ hering too much to a green hue. He not only
“ succeeded in representing the rosy tint of morn-
“ ing, the splendour of noon, evening twilight, or
“ a sky tempestuous or serene, but the passing
“ breeze that whispers through the leaves, storms
“ that tear and uproot the trees of the forest,
“ lowering

“ lowering skies, and clouds surcharged with
“ thunder and rent with lightning, are represent-
“ ed by him with equal success. * * *

“ Claude Lorraine is generally esteemed the
“ prince of landscape painters, and his composi-
“ tions are indeed, of all others, the richest and
“ the most studied. A short time suffices to run
“ through a landscape of Poussin or Rosa from
“ one end to the other, when compared with
“ Claude, though on a much smaller surface. His
“ landscapes present to the spectator an endless
“ variety, so many interesting objects, that like an
“ astonished traveller, the eye is obliged to pause
“ to measure the extent of the prospect, and his
“ distances of mountains or of sea are so illusive,
“ that the spectator feels, as it were, fatigued by
“ gazing. The edifices and temples which so
“ finely round off his compositions, the lakes peo-
“ pled with aquatic birds, the foliage diversified
“ in conformity to the different kind of trees, all is

“ Nature in him. Every object arrests the atten-
“ tion of an amateur, every thing furnishes instruc-
“ tion to a professor : particularly when he painted
“ with care, as in the pictures of the Altieri,
“ Colonna, and other palaces of Rome. There
“ is not an effect of light, or a reflection in the
“ water or in the sky itself, which he has not
“ imitated, and the various changes of the day
“ are no where better represented than in Claude.
“ In a word, he is truly the painter who, in de-
“ picting the three regions of air, earth, and
“ water, has embraced the whole universe. His
“ atmosphere almost always bears the impress of
“ the sky of Rome, whose horizon, from its situa-
“ tion, is rosy, dewy, and warm. He did not
“ possess any peculiar merit in his figures, which
“ are insipid, and generally too much at-
“ tuated. The figures, indeed, were generally
“ added by another hand, frequently by Lauri.
“ An artist of the name of Angiola, who died
“ young,

“ young, deserves to be mentioned as the scholar
“ of Claude, as well as Vandervert. Claude
“ also contributed to the instruction of Gaspar
“ Poussin.”

The following plates, 6, 7, and 8, are from
paintings by the Author.

THE END.

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J. H. Tullberg Paint



J. H. Tullberg Paint





L. H. T. 1800. P. 10. 11.



T. 1800. P. 10. 12.



MIXED TINTS.

1



Lake and Indigo.



Lake and Cobalt.



Madder Brown and Cobalt.



Madder Lake, Cobalt, and Yellow Ocre.



Indian Red and Cobalt.





Indian Red and Indigo.



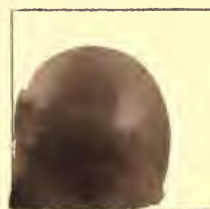
Light Red and Cobalt.



Vermilion and Cobalt.



Lake, Cobalt, and Yellow Ochre.



Lake, Indigo, and Yellow Ochre.



Gamboge, Lake, and Indigo.



Raw Sienna, Madder Lake, and Cobalt.



Light Red and Indigo.



Vandyke Brown, Lake, and Indigo.



Burnt Sienna, Lake, and Indigo.



Gamboge, Light Red, and Indigo.



Gamboge, Burnt Sienna, and Indigo.



Gamboge, Burnt Sienna, and Indigo.



Vandyke Brown, Gamboge, and Indigo.



Italian Pink and Antwerp Blue.



Italian Pink and Lamp Black.



Yellow Ochre and Indigo.



Burnt Sienna and Indigo.



Brown Pink and Indigo.



Raw Umber and Indigo.



Yellow Ochre and Lake.



Yellow Ochre and Light Red.



Yellow Ochre and Vandyke Brown.



Vandyke Brown and Lake.



Burnt Sienna and Lake.



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